

**THOLKĀPPIYAM**  
**IN ENGLISH**  
**WITH CRITICAL STUDIES**

*By*  
**Dr.S.ILAKKUVANAR**  
**M.A.,M.O.L.,Ph.D.**

**M. NEELAMALAR**  
**EDUCATIONAL PUBLISHERS**  
**MADRAS - 600 101.**

**First Edition: 1963**

**Second Edition : 1994**

**© Copyrights reserved.**

**M. NEELAMALAR**

*Educational Publishers*

52/3, Soundarya Colony

Anna Nagar Western Extn.

Madras - 600 101. (Phone : 6215161)

**Abhirami Offset Printers**

Flagstaff Street,

Royapuram,

Madras - 600 013.

## GENERAL INTRODUCTION

**STUPENDOUS** is the word that arises spontaneously as one goes through this work - an achievement worthy of the erudite scholar, Dr. Ilakkuvanar.

This is no mere translation of Tholkappiyam-the greatest, grandest and the most ancient Tamil work. Doctor Ilakkuvanar has given us a faithful portrayal of Tamilakam itself.

Tholkappiyam is the bed-rock on which a grand edifice of literature stands - a literature about which, we Tamilians have got every right to be elated.

To translate such a work of fundamentals as Tholkappiyam, one needs a critical mind of high calibre and Doctor Ilakkuvanar has demonstrated this aspect in abundance.

Doctor Ilakkuvanar, is well-known already as a scholar of rare eminence, bold and unbiassed. Behind this work that Doctor Ilakkuvanar has given us, is enshrined years of intense study, critical analysis and comparative thought.

Doctor Ilakkuvanar has done yeoman service by rendering Tholkappiyam in the English language and the English knowing world will now be in a position to realise and appreciate the genius of ancient Tamilnad.

Tamilians have got every right to feel proud of Tholkappiyam and Doctor Ilakkuvanar's masterly work is bound to enable scholars of the English speaking world to evaluate correctly the heights attained by Tamilians, long long before many many nations attempted to perfect their languages.

Tamilians in particular and students of literature in general, owe a debt of gratitude to Doctor Ilakkuvanar for this work.

It is not for me to enumerate the various aspects to be found in this work, nor is it possible to express fully our feelings of appreciation in a cursory way--enough to state that Tamilians are entitled to feel proud of this magnificent work. I am confident that those who appreciate the present-day spirit of renaissance in Tamil language, will make the fullest and most fruitful use of this masterpiece.

I pay my deep-felt thanks to Doctor Ilakkuvanar for having given us 'Tholkappiyam' in the English language.

C. N. Annadurai

(C.N. ANNADURAI M.A.,M.P.,)

# FOREWORD

**T**HOLKĀPPIYAM still remains a sealed treasure even to students of Tamil literature. The author Dr. Ilakkuvanar attempts to give it to the world by rendering it into English. Just like the works of Pāṇini and Aristotle, Tholkāppiyam also will greatly benefit mankind.

The great discoveries in Mohanjadaro and Harappa have established beyond doubt that the Tamil civilization is the oldest and richest; and Tholkāppiyam is an authentic exposition of it. The unique feature of Tholkāppiyam is that it formulates rules not only for words but also for letters and even for life. No country, no civilization and no language has conceived, as early as 600 B.C., such a perfect grammar for letters, words and particularly for life.

It is an accepted theory that in every language, literature precedes grammar. Obviously a vast and rich literature should have been in existence when Tholkāppiyar wrote this comprehensive and learned grammar, where he makes references to still earlier grammatical works.

According to Panamparanar, Tholkāppiyam was first introduced into the Royal Court of Nilan Tharu Thiruvin Pāndiyan, who ruled immediately after the great deluge which had submerged Lamuria—an extensive land south of Cape Comorin stretching out far into the Indian Ocean.

Sivaṅga Munivar, the famous commentator of Sivaṅga Bōṭham, employs a metaphor to reveal the greatness of its content as "Tholkāppiya Ocean"—unfathomable in depth and incomparable in extent.

Tholkāppiyam deals with all the aspects of Tamil language and literature, viz. orthography, phonetics, morphology, etymology, syntax, semantics, prosody and rhetoric.

Tholkāppiyar sanctions borrowing words from Sanskrit, but strictly prohibits using Sanskrit letters. So, the letters ஸ, ஶ, ஐ & ங generally used in Tamil now are against the rules of grammar. This being so, the wholesale adoption of Devanagari letters for Tamil is inconceivable. Sanskrit language has no short vowels (e & o) nor consonants like ட, ண, டு. So, it will be absolutely impossible to write Tamil in Devanagari script without severely disfiguring and mutilating an ancient and living language, founded on scientific basis and existing for over three thousand years without undergoing much change. The champions of a common script seem to think that the only difficulty is to learn the characters of a language and that once the characters are learnt, the rich literature of the language can, at once, be understood and enjoyed. This view may be dismissed as puerile. Advocates of this opinion do not seem to realise that Tamil is altogether of a different family from Sanskrit. It is needless to emphasise that grafting of two different species is not possible.

The absence of scholarly exposition of Tholkāppiyam in other languages is responsible for the common ignorance of the history and literature of the ancient Tamils. Therefore, historians have praised the Hebrews and the Greeks as the only two ancient nations that had enriched the

world with works of literature. Lack of scholarship in Tamil stood in the way of many students of research attempting an English rendering of Tholkappiyam.

But Dr. Ilakkuvanar, a reputed Professor of Tamil, fully qualified by linguistic and literary researches, has eminently fulfilled this want. His translation and critical studies of Tholkappiyam have been approved by the University of Madras, which has rightly conferred on him the degree of Doctor of Philosophy.

I feel the author need not have taken such great pains to refute the findings of Professor Vaiyapuri Pillai (a law graduate) about the period of Tholkappiyam. He could have treated them with the contempt they deserve.

The writing of this foreword gave me a golden opportunity of reading together with the author and thus refreshing my knowledge of Tholkappiyam which I had the privilege of studying in 1914—1917 under my learned Guru Ciṟ Kailāsa Pillai of Ceylon, and Arasan Shanmuganar of Cōlavaṇḍan, the greatest grammarian of recent times.

I have great pleasure in commending to the English knowing public the Critical Studies of Tholkappiyam by Dr. S. Ilakkuvanar. Tamils are highly indebted to him for bringing out this most scholarly and thought-provoking thesis. I wish him God-speed in his attempt to popularise the study of Tholkappiyam and re-establish the greatness of Tamil language.

"Meenakshi"  
Madurai,  
20th Aug. 1964. } Karumuttu Thiragarayan.



# PREFACE

**T**HOLKĀPPIYAM is a monumental work of Tamil which deals with the Science of language and literature mainly and thereby gives a partial picture of the Tamil Nadu of its age. Though, it is being studied as a grammar by Tamilians through centuries and its influence upon the Tamil scholars of the Post – Tholkāppiyar period is impressive, it has not been popular even among the Tamils till recently. Even the scholars who wanted to be called Tamil poets and writers neglected its study. After the renaissance movement of Tamil gained ground, there arose an abiding interest and a burning desire in the hearts of the Tamils towards the study of ancient Tamil classics. Tholkāppiyam and Sangam literature began to be prescribed and studied for the University Examinations from the second decade of this century. Yet Tholkāppiyam remains a sealed book to the scholars whose mother-tongue is not Tamil.

A work in any of the Indian languages however great it may be, will not draw the attention of the foreign scholars unless and until it is rendered into English or any other European languages eagerly studied.

As a student and professor of Tamil, I have to study and teach Tholkāppiyam repeatedly. In the course of my study, I made up my mind to translate Tholkāppiyam into English and make it known to the outside world when I would be fully qualified for undertaking this onerous task. Accordingly, for the past ten years, I have

worked at it and brought out a translation of Tholkappiyam in English with a critical study on modern lines.

In the meantime, some scholars wrote commentaries and critical essays and made English translations of Tholkappiyam, most of them being incomplete. Among them, Professor S. Sōmasundhara Barathiyar and Dr. P. S. Subrahmanya Sāstri are to be noted as scholars who did yeomen service for popularising the study of Tholkappiyam in different ways.

Prof. S. S. Barathiyar, a great savant, being dissatisfied with old commentaries which appear to be misinterpreting the original text opposed to the Tamil tradition, though not always, began to write new commentary beginning with the third book, *Poruḷ*, which we consider most important of all the three books as it deals with life and literature of the Tamils. He succeeded in publishing three chapters – *Ahaththiṇai*, *Puṟaththiṇai*, and *Meyppādu* – of *Poruḷ*.

Dr. P. S. S. Sāstri, who is my respected professor and ardent worker in this field, wrote commentaries in Tamil and English for all the three books of Tholkappiyam rendering the verses into English.

His translations are not always accurate; nor the annotations always reliable – as Prof. T. P. Meenākshisundaranar says in his editorial Preface to the collathikāram with an English commentary (Page ii). Further he is always bent upon finding parallelisms in Tholkappiyam and Sanskrit works and such parallelisms are assumed by him to imply borrowings by Tholkappiyar from Sanskrit works.

My object of this study is to give a true translation of Tholkappiyam in English and to discuss its contents fully with special reference to modern linguistic, literary

and historical studies. I think that I have done it thoroughly and perfectly as far as I could. It is a detailed study of Tholkāppiyam with a new perspective. In the course of my study I have drawn conclusions and established them as the findings of my research. Such findings of a research study cannot be set aside, as the subjective statements of the author.

Further, I can boldly assert that my critical study of Tholkāppiyam is entirely different from that of others, and I can claim originality in my way of critical approach. As a result of my study of each book, I have tried to establish the following facts as my findings.

1. The age of Tholkāppiyar is not later than 6th century B. C. (pages 2-11).

2. The name of the work must be Tholkāppiyam ; the name of the author of the work is derived from the name of the work ; **Tholkāppiyar** is derived from **T holkāppiyam** and not vice-versa (page-2).

3. The words which appear to belong to the Sanskrit language are not Sanskritic (pages 378-384).

4. The book on *Eḷuththu* resembles the study of Phonetics ; the book on *Sol* the study of Morphology and Syntax ; and the book on *Poruḷ* the study of Literature now made by western scholars (pages 269, 311 and 391).

5. Vowel-consonant-*uyir-mey*-is the creation of Tholkāppiyar (page-278).

6. Tamil characters were not borrowed from the earlier Sanskrit and the language of Tamilians was committed to writing before the arrival of the Brahmins (page--279).

7. Telugu had no separate characters and it was a dialect of Tamil during the age of Tholkāppiyar (page-366, 368, 369).

8. Andhanar *Maṭai* does not denote Sanskrit works (page—291).

9. Naming of cases in Tamil appears to belong to the Pre-Tholkappiyar age (Page—323).

10. The arrangement of cases took place independent of Sanskrit (page—325).

11. Creations of words by analogy is found in Tamil (page—349).

12. Yaska has followed Tholkappiyar in writing of his work, *Nirukta* in some respects (page—364).

13. Accent and stress are recognised by Tholkappiyar (page—371).

14. Regarding the classification of noun and verb the views of Vendryes are reflected in those of Tholkappiyar (page—328).

15. The treatment of compounds in Tholkappiyam is in accordance with the statement of Bernard Bloch (page—372).

16. *Uriccol* is the semanteme and *idaiccol* the morpheme. Both names denote their functions (pages—347, 355).

17. The birth and death of morphemes is natural in Tamil also (page—348).

18. *Um* denoted the present and future tenses and *n* the present tense (pages—338, 339).

19. Study of syntax preceded the study of words (page—312).

20. Words of foreign language must be tamilised and kept apart when borrowed (page—367).

21. The interpretation of some verses by Naccingarkiniyar in third book *Poruḷ* with reference to the Sanskrit works is not correct (pages—433, 442).

22. Centuries before Aristotle came and laid down the conventions of literature in ancient Greece, the ancient poets of Tamil land had clearly evolved a healthy literary tradition which holds good even today (page-409).

23. Tholkappiyam is a store-house of materials which are useful for writing the ancient history of Tamil Nadu (page-467).

24. There are many linguistic and literary theories which may be deduced from Tholkappiyam.

25. Ancient Tamilians thought in terms of the world in general (page-397).

26. They believed in one God, nameless and formless (page-398).

27. Tholkappiyar places God above food (page-400).

28. The marriage contract was executed in writing. (page-429).

29. The terms *enba* and *enbar* denote only the poets of Tamil Nad (page-431).

30. There is no mention of caste by birth. (page-427).

31. The course of education is divided into general, professional and research (page-476).

32. The structure of Tamil society was entirely different from that of Aryan society during the Pre-Christian era (page-479).

33. The war is said to be fought only for self-defence, but not for aggression. (page-485).

34. The Period of Tholkappiyam is the Golden age of Tamil language and literature.

35. Tholkappiyam is an original work.

The following points are discussed in the light of the views expressed by other writers :—

1. Tholkappiyar contains interpolations (page—15).
2. The convertibility of surds and sonants is essentially inherent in the Tamil language and has been a characteristic feature from the beginning (page—274).
3. The main function of the verb is to denote tense (page—332).
4. The use of passive voice is in vogue in ancient Tamil (page— 339).
5. There are moods in Tamil (page—341).
6. negative verbs are formed by means of post-positional additions to the affirmative verbs (page—340).
7. Dual number as a category of noun is recognised and used by Tholkappiyar (page—342).

I claim originality to all these in the sense that they are the result of my long study and research.

The reader is requested to go through the text first patiently and then through the studies without bias. Then only, he can avoid the impression that this work is a surveying, accompanied by digressions of doubtful relevance and by some frankly subjective statements.

The task of translating a Tamil book of this nature into English and a study of the same on three different aspects, linguistic, literary and historical, is not easy indeed. There may be omissions and commissions which, if pointed out, will be corrected in future editions with due acknowledgment to those who are kind enough to communicate them to me.

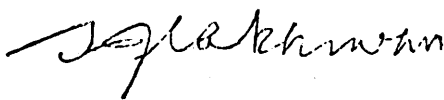
For the purpose of translation and critical study, the following texts are used :

1. *Tholkāppiyam — Eḷuththu* with the commentary of Iḷampūraṇar, published by the South India Saiva Siddhanta Works Publishing Society, Thirunelveli and Madras, 1958.
2. *Tholkāppiyam — Sol*, with the commentary of Cēnāvaraiyar published by the above society 1956.
3. *Tholkāppiyam — Poruḷ*, with the commentaries of Nāccinarkkiniyar and Pērasiriyar published by S. Kanakasabāpathi Pillai, Thiruccirāppaḷḷi, 1934.

The books which are very useful, directly or indirectly, for preparing this work are given in the bibliography. The references are given as footnotes then and there, for the convenience of the readers. The informations concerning the edition, place and date of publication of the reference books are given in the bibliography.

My heartfelt thanks are due to those authors whose books I have used and referred to in my study and to those learned scholars who in the capacity of examiners went through the typed copy and helped me to revise this work by giving valuable suggestions.

“Karumuththu Aham”  
Madurai — 6.  
27-12-'63.



## PUBLISHERS' NOTE

The publishers have the privilege of bringing out in English the earliest available treatise of the Tamil literary tradition which has a long history extending over more than two thousand years.

The author of this book, Dr.S. Ilakkuvanar needs no introduction. A doyen of Tamil Scholarship, he had certain singularly great qualities which had distinguished him as a scholar of rare type.

He occupied high positions as the Principal and the Head of the Department in illustrious institutions such as M.D.T Hindu College, (Thirunelveli), H.N.S.K.N. College (Virudhunagar) C.N.M. College (Erode), S.T. Hindu College (Nagercoil), Thiagarajar College (Madurai) Presidency College (Madras) and Osmania University (Hyderabad).

In addition to teaching, he was not simply content with interpreting and analysing ancient classics. He was emotionally alive to the prevalent issues of his time and he wanted his message to reach the people which resulted in publishing and editing journals both in Tamil and English such as *Sanga Ilakkiyam*, *Ilakkiyam*, *Dravida Kootarasu*, *Dravidian Federation* (English), *Kural Neri*, *Kural Neri* (English Fortnightly) and a daily *Kural Neri*.

Apart from being a man of letters , he proved himself to be a man of action, unselfish and valiant enough to fight for the cause of Tamil.

With the intimate knowledge of the subject, the author has rendered in English his critical interpretation and scholarly analysis of the earliest Tamil work.

We earnestly hope that the present edition will go a long way in giving the readers valuable insights into the ancient language, literature and culture of the Tamils.

## NOTE ON THE SCHEME OF transliteration

The purpose of the transliteration is to enable the foreigners, who have not studied Tamil under a teacher whose mother tongue is Tamil, to pronounce the Tamil letters as they are pronounced by a Tamilian.

The schemes of transliteration are found to vary with various authors. I have found that all of them are wanting in one respect or other. So, I have evolved a scheme to give the correct pronunciation of the Tamil letters following mainly the scheme of Rev. G. U. Pope as found in his "A Hand Book of the Ordinary Dialect of the Tamil Language." (Seventh edition 1911, Page 7.)

In the body of the work if anything is found contrary to my scheme it is to be put aside as printer's devil, which might have escaped my notice, for which I may be kindly excused.

In the body of the work if *ṣ* is represented by *th* even when preceded by *n* it is to be known that it will have the sound of *dh* only owing to the influence of its nasal *ṣ* even in Tamil word.

This letter *ṣ* is represented by *t* in Tamil Lexicon of Madras University. The letter *t* of English will not give the sound of Tamil *ṣ*. There is no single letter in English to represent this *ṣ*. Further it is quite appropriate to use *t* to represent *ṭ* without any diacritical mark. So, *th* is used here to represent *ṣ*.

As I disagree with those who believe that the letters, 'ṣ, ṣ, ṭ, ṣ, ṭ' have no voiced sounds in ancient Tamil and as I am holding the view firmly as Dr. Caldwell held, that even in ancient Tamil of Tholkappiyar period, they might have been pronounced as *g*, *j*, *d*, *dh*, and *b*,

when preceded by their respective nasals as of today, I have adopted this scheme of transliteration regarding ஃ, ஂ, ஁, ஃ and ஁ with the view of helping the foreigners to pronounce the Tamil words correctly and enabling them to know the special feature of Tamil language in pronouncing its letters.

## EXPANSION OF THE ABBREVIATIONS USED IN THIS BOOK

E	—	Eluththu
S	—	Sol
P	—	Poruḷ
Aham	—	Ahaththiṇai iyal; Ahaṇānūru
Kaḷayū	—	Kaḷavu iyal
Kaṟpu	—	Kaṟpu iyal
Kali	—	Kaliththokai
Puṟam	—	Puṟaththiṇai iyal; Puṟaṇānūru
Silambu	—	Silappathikāram
Thol	—	Tholkāppiyam



# Contents

## 1 INTRODUCTION

Page 1—24

1. The Name 1
2. The Age of Tholkāppiyam 2
3. Structure of Tholkāppiyam 11
4. Interpolations 15
5. The place of Tholkāppiyam 20

## 2 Part One — Text of Tholkāppiyam

25—263

### I EḷUTHTHU

1. Nūnmarapu 29
2. Moḷimarapu 33
3. Piṟappiyal 38
4. Puṇariyal 41
5. Thokaimarapu 46
6. Urupiyal 52
7. Uyir mayaṅgiyal 56
8. Puḷḷi mayaṅgiyal 67
9. Kuṟṟiyalukarappuṇariyal 79

### II SOL

1. Kiḷaviyākkam 92
2. Vēṟṟumai iyal 101
3. Vēṟṟumai mayaṅgiyal 106
4. Viḷi marapu 111
5. Peyar iyal 115
6. Vinai iyal 122
7. Idai iyal 129

8. Uri iyal	135
9. Ecce iyal	142

### III PORUḻ

1. Ahaththiṇai iyal	153
2. Puṟaththiṇai iyal	163
3. Kaḷavu iyal	175
4. Kaṟpu iyal	189
5. Poruḻ iyal:	203
6. Meyppattu iyal	213
7. Uvamai iyal	218
8. Seyyuḻ iyal	223
9. Mārapu iyal	249

### Part Two — Studies in Tholkāppiyam

1. PHONETICS	269
--------------	-----

Speech sounds—Vowels—Consonants—	
Secondary sounds—Quantity of Letter—	
Alphabets	271—279
Position of letters in the words	280—288
Production of speech sounds	288—293
Sound changes in the context of speech	294—300
Laws governing the change of	
speech sounds	300—308

### 2. MORPHOLOGY

Syntax	312—319
Deviations from grammatical rules	319
Correct use of words	321
Cases—Number—Names—Arrangement	
of cases - Vocative case	321—327
Parts of speech—Noun—Division—	
Personal pronouns—Iyaṟpeyar	327—332
Verb—Definition—Tenses— <i>Kuṟippu vinai</i>	

Common verbs— <i>Vinai eṇṇu kiḷavi</i> —	
<i>Peyar eṇṇu kiḷavi</i> —The use of Tenses—	
Tense signs—Passive	
Voice—Moods	332—344
Tamil Numerals	344
Idaiccol	346
The Birth and Death of Morphemes	448
Uriccol	355
Ecce iyal—Iyaṛcol—Thirisol—Thisaiccol	
—Vadasol—Syntax in poetry—Formation	
of compounds	364—375
Words in Tholkāppiyam	375
Sanskrit words in Tholkāppiyam	378

### 3. PORUL — 1. Literary Study

Aham—Puṇam—The major divisions of contents—Divisions of year and day—	
Karupporuḷ—God—Uripporuḷ—Proper names in Aham—Heroes and Heriones—	
Elopement—Separations from the family—	
Voyage—Madalāṇṇuthal—	391—408
Conventions in portraying Secret Love	412
Kaḷavu—Marriage forms—Love marriage	412—425
Conventions in portraying Wedded Love	425
Kaṇṇu—Thirumaṇam—Karaṇam—	
Marriage ceremony in Ahaṇṇāṇṇu—	425—433
Misinterpretation of the verses—	
Pāṇṇāṇṇu—Separation from the wife—	
Education—Object of life	433—447
Conventions in using words in Aham Literature	447
Conventions in portraying themes other than Love—	
Vetci—Vṇṇi—Uḷṇai—Thumbai—Vāhai—	
Kāṇṇi—Pāḍaṇ	450—456
Meyppādu	456

Simile	457
Forms of Literature	460
<b>PORUL — 2. Historical Study</b>	<b>467—490</b>
1. Land of Tamil Nadu	469
2. People	470
3. Social Life	472
Family—Child birth—Education—Pastimes—	
Ceremonies—Widow and widower—Palai—	
Social functions of different classes	473—479
Division of day, month and year	479
Measures and weights	480
Honours, military and civil	481
4. Religion and Philosophers	481
5. Political Life	
Abdication—Army—War-camps	484—490
<b>3. CONCLUSION</b>	<b>491</b>
<b>4. GLOSSARY</b>	<b>503</b>
<b>5. BIBLIOGRAPHY</b>	<b>515</b>
<b>6. INDEX</b>	<b>539</b>





## SCHEME OF TRANSLITERATION

### Vowels

அ	...	a
ஆ	...	ā
இ	...	i
ஈ	...	ī
உ	...	u
ஊ	...	ū
எ	...	e
ஏ	...	ē
ஐ	...	ai
ஒ	...	o
ஔ	...	ō
ஔ	...	au

### Consonants

- க : h when single in the middle of a word as in அகம் (aham).  
க : k when doubled as in 'பக்கம்' (pakkam).  
க : g when preceded by its nasal 'ங' as in 'பங்கு' (paṅgu).  
ங : ṅ as in long.  
ச : s when single in the middle of the word as in கசிவு (kasivu);  
ச : s at the end of the word, as in பாசி (pāsi).  
ச : c when single at the beginning as in சோறு; (cōru) when doubled as in அச்சம் (accam).  
ச : j when preceded by its nasal ஞ as in கஞ்சி (kañji).

- ஞ : ñ (the spanish ன) This Tamil sound is not found in English. But when followed by its hard c it is pronounced as in sponge.
- ட : t when doubled in the middle of a word as in கட்டி (katti).
- : d when preceded by its nasal ண as in வண்டு (vaṇḍu); when single in the middle of a word as in இடம் (idam). It never occurs at the beginning of a Tamil word.
- ண : ṇ It is not found in English. It is considered as a very hard metallic n sound.
- த : th when single and doubled as in தமிழ் (Thamiḷ); பத்து (Paththu).
- : dh when preceded by its nasal ண as in பந்து (paṇḍhu).
- ந : ṇ Dental.
- ப : p when single and doubled as in பாட்டு (pāṭṭu); உப்பு (uppu).
- : b when preceded by its nasal ம as in வம்பு (vambu).
- ம : m
- ய : r Palatal.
- ன : n This is like the English n. So it is represented by n without any diacritical mark.
- ய : y
- ர : r
- ல : l
- வ : v
- ழ : ḷ It is like zh.
- ள : ḷ To pronounce this, tongue must be curled as far back as possible.

# 1

## *Introduction*



# I. INTRODUCTION

## 1. THE NAME — THOLKĀPPIYAM

It is believed that the name Tholkappiyam is derived from Tholkāppiyan – the name of the author of the book. According to this view the name of the author is Tholkāppiyan, which is derived from the name of his family – Kāppiyakkudi. If it is so, every member of the family would have the name Kāppiyan. Then it would lose the value of the proper name of a particular individual.

Tholkāppiyan could not be the proper name of the author of the book – Tholkāppiyam. If Tholkāppiyan is the proper name, the book of Tholkāppiyan is to be called Tholkāppiyan, not Tholkāppiyam, in accordance with the rules of Tamil grammar and tradition.

No author would call his book by his name. The authors of Tamil books in ancient Tamil Nādu would never do so, as they were the embodiments of modesty. It is quite natural for others to call a book by the author's name. But it could not be the original name of a book.

The name Tholkāppiyam must be the original name of the book. It means “one that preserves the legacy of the old”. The author, thinking that his book would protect the Tamil language and culture from decay and deformation, in the succeeding generations owing to various reasons, would have aptly styled it as Tholkāppiyam. Then the author of the book ‘Tholkāppiyam’ came to be known as Tholkāppiyan – meaning the author of Tholkāppiyam. The introductory verse of Panampāranār also indicates that the author of Tholkāppiyam was called ‘Tholkāppiyan’ because of the book he wrote after the publication of the great work.<sup>1</sup> In course of time this name ‘Tholkāppiyan’

---

1 “Tholkāppiyan enath than peyar thōṟṟi”—Payiram

became popular and his original proper name was possibly forgotten. So it is to be concluded that the name of the book is Tholkāppiyam and its author is being called after the name of the book as Tholkāppiyar – the author of Tholkāppiyam.

## 2. THE AGE OF THOLKĀPPIYAR

The age of Tholkāppiyar is still a disputed one. To fix it convincingly to all is a hard task for a research scholar who wants to be unbiassed in his approach. Finding out his age correctly will certainly help the historians to write the true history of Tamiḻ Nādu.

History begins in the South of India not with the advent of the Āryans as Prof. Nilakanta Sāstri thinks<sup>2</sup>; but long long ago before the advent of the Āryans.

‘Attention has been concentrated too long on the North, on Sanskritic books and on Indo-Aryan nations’ said Vincent Smith. ‘It is time’, he added, ‘that due regard should be paid to the non-Aryan element’. Prof. Sundaram Pillai has said: ‘The scientific historian of India ought to begin his study with the basin of the Krishnā, of the Kāvēri, of the Vaikai rather than with the Gangetic plain, as has been now long, too long, the fashion’. It must be added that historian of the South, of the Tamiḻ Nādu must have a full knowledge of Tholkāppiyam. The age of Tholkāppiyam was the golden age of Tamiḻ Nādu. The author of Tholkāppiyam seems to be a grammarian, linguist, poet, philosopher, historian and sociologist.

He is to be considered as the saviour of the Tamil language and culture from degeneration and deformation due to the growing influence of Sanskrit and its culture.

---

<sup>2</sup> A History of South India, P. 65

His age is fixed varying from 5320 B.C. to 500 A.D. Efforts will be made here to fix his period correctly from the evidences available to us.

Panampāranār, his co-student and friend, in his introductory verse to Tholkāppiyam, praised Tholkāppiyar as “Tholkāppiyar well-versed in *Aindram*”<sup>3</sup>. This line gives a clue to his age. *Aindram* is supposed to be a grammatical work. Mahāvidvān R. Rāgavaiyaṅgār says that the study of *Aindram* was very popular during the time of Tholkāppiyar and its study was neglected during the time of Iḷaṅgō Adigaḷ, the author of *Silappathikāram*. From the Sanskrit sources it is to be learnt that *Aindram* lost its influence after the appearance of *Astādhyāyi*, the grammar of Pāṇini which became very popular ever since its inception and was learnt eagerly. If Tholkāppiyar lived in the age posterior to Pāṇini, he might have studied the grammar of Pāṇini, and would not go for a work which lost its hold upon the scholars. So it is to be concluded that Tholkāppiyar might have lived in an age anterior to Pāṇini. The age of Pāṇini also is being fixed varying from 700 B. C. to 350 B. C.

The age of Pāṇini is assigned to a period earlier than 700 B. C. by Goldstucker on the ground that Pāṇini was acquainted only with three Vedic Samhitas and the Nighaṇṭu and by R. G. Bhandarkar on the ground that Pāṇini does not show much acquaintance with the Deccan. According to Macdonell (India's Past, P. 136) “the date of Pāṇini is usually assumed to be about 350 B. C.; but evidence for this is very doubtful; it is perhaps safer to say that he lived after, probably soon after, 500 B.C.”<sup>4</sup>

According to Prof. K. Nīlakanta Sastri he may be taken to have lived more or less about 600 B. C.<sup>5</sup>

<sup>3</sup> Aindram nīṇaindha Tholkāppiyar—Payiram.

<sup>4</sup> Radha Kumud Mookerji—Hindu Civilization, P. 121

<sup>5</sup> A History of South India, P. 66

M. Srinivāsa Ayyangar says that Tholkāppiyar must have lived anterior to B. C. 350 which is the date assigned to Pāṇini by the best authorities<sup>6</sup>. Prof. Vaiyāpuri Pillai strongly refutes the existence of *Aindram* as a grammatical work and brings the age of Tholkāppiyam to 500 A.D.<sup>7</sup> Dr. K. K. Pillai remarks “that Sri Vaiyāpuri Pillai seemed to take a subtle delight in proceeding to the other extreme. His attempt to fix the date of Silappathikāram about the 11th Century, for instance, seems to make a parody of the scientific method. Nor is consistency one of the merits of Sri Vaiyāpuri Pillai’s conclusions. In respect of certain works of Tamil literature, he has advanced different dates at different times.”<sup>8</sup>

Though Dr. K. K. Pillai disapproves the conclusions of Sri Vaiyāpuri Pillai, he also assigns a later date to Tholkāppiyam. He says: “The commonly accepted view of anterior date of Tholkāppiyam has been recently challenged by a few writers. The picture it provides seems to be of a slightly later epoch than that of the Sangam classics. There is more of Sanskrit influence in Tholkāppiyam than in some of the Sangam works. The caste divisions and the religious beliefs pertain to a later date. But these are sought to be explained by possible interpolations into the original text. However the *Akapporuḷ* works describe *Kaḷaviyal* in active operation. Tholkāppiyam on the other hand, while laying down the features of *Kaḷaviyal* also records its decline and abandonment. Politically too, Tholkāppiyam (in Seyyūḷ Iyal; stanza 391) suggests the existence of four principal kingdoms, which as the annotators would have it, comprised the Pāṇḍiyamandalam, Malaimandalam, Cholamandalam and Thondaimandalam. This is the picture of Tamiḷakam of a period later than

---

<sup>6</sup> Tamil Studies, P. 17

<sup>7</sup> Tamiḷc Cudar Maṇikaḷ, P. 43

<sup>8</sup> Nappūnai in its Historical setting—The Madras University Journal, Vol. XXX No. 2, P. 272

3rd Century A. D. when the Pallavas rose to power in Thondaimandalam.”<sup>9</sup>

There are interpolations in Tholkappiyam and these are proved as such beyond any doubt under separate heading “On Interpolations” in this thesis. Such verses of doubtful authenticity and the wrong interpretations of some verses led the learned Doctor to assign a later date to Tholkappiyam. There are evidences to prove the Sanskrit reference, but not the Sanskrit influence in Tholkappiyam.

The stanza 391 in *Seyyul Iyal* never suggests the existence of four principal kingdoms in the age of Tholkappiyar. Neither Iḷampūraṇar nor Pērasiriyar, the annotators of Tholkappiyam, gives place for such interpretation. The line under reference which is supposed to suggest the existence of four principal kingdoms runs as follows in the commentary of Pērasiriyar.

“*Nāṟpeyar ellai akaththavar vaḷangum*”<sup>10</sup>

Pērasiriyar interprets this line in the following manner:-

“*Nāṟpeyar ellai akam*” means “Tamiḷ Nādu”<sup>11</sup>

Iḷampūraṇar gives the version of the line as *Nāṟpēr ellai akaththavar vaḷangum* and gives the meaning as “*Tamiḷ Nāttu akaththavar vaḷangum*”<sup>12</sup>

There is no mention of Thondaimandalam in any of these commentaries. Further Tholkappiyar clearly says that Tamiḷ Nādu of his time is being governed by three kings of great fame (வண்புகழ் மூவர்) in the same stanza. There is no reference to a fourth king as Dr. K. K. Pillai points out. Therefore to say that the stanza 391 of the

<sup>9</sup> The Madras University Journal Vol. XXX No. 2 Page 288.

<sup>10</sup> Commentary of Pērasiriyar, Page 1063.

<sup>11</sup> , , Page 1064.

<sup>12</sup> Commetary of Iḷampūraṇar, Page 455.

book on *Poruḷ* (Seyyūḷ Iyal) gives the picture of a Tamīḷakam of a period later than 3rd Century A. D. is the travesty of truth. The line under reference gives the picture of a period when Pallavās did not emerge as a fourth power in Tamīḷ Nādu., a period in which the three great kings Sēra, Sōḷa and Pāndiyar ruled over the Tamil country; and a period which was the halcyon days of ancient Tamīḷ Nādu of Pre-Christian Era in which Tholkāppiyar might have lived.

Dr. P. S. S. Sastriyār says :- “From the following land marks in the Linguistic growth of Tamil Language - suffix *kaḷ*, the third case suffix *al*, the *Viyankōl* verb, the finite verb *Seyyum* and the oblique case forms of the pronouns *ellirum* and *ellārum*, it can be inferred, without any fear of contradiction that the *Puṇanānūru*, the *Kaliḥthokai*, the *Paripādal*, the *Thirukkuṟaḷ* etc. are posterior to *Tholkāppiyam*. Since scholars ascribe to the *Puṇanānūru* the date from the 1st Century B. C. to the 1st Century A. D., the *Tholkāppiyam* cannot be later than 2nd Century B. C. though some recently have ascribed it to a much later date”<sup>13</sup>

The learned Doctor P. S. S. Sastriyār holds the view that “*Tholkāppiyānār* was conversant with the Vēdas, Dharmasāstrās, Kāmasūtrā, early *alankāra* literature, the source book of *Natyasāstrā*, Prātisākhyās, works on *Vyākaraṇā*, Niruktā etc. in Sanskrit literature and made use of them in planning *Tholkāppiyam*”. So, he assigned the 2nd Century. B. C. to *Tholkāppiyar*.<sup>14</sup>

Now the question is how *Tholkāppiyar*, a Tamilian, could have been conversant with all these Sanskrit works in his time. Even for a person of the sacerdotal community, it is impossible to have the knowledge of all these works.

13 *Tholkāppiyam – Sollathikāram with an English Commentary*  
Page XXXIII.

14

„

„

If Tholkāppiyar really made use of them in planning his work, he would have expressed it openly, and Panampāraṇār also might have referred to such knowledge of Tholkāppiyar as he did in the case of *Aindram*. The planning of Tholkāppiyam is entirely original and not based on any of the Sanskrit works. Therefore the views of the learned Dr. Sāstriyar fall to the ground.

Prof. Veḷḷaiyāraṇaṇār of Aṇṇamalai University says that the upper limit of the period of Tholkāppiyar is 5320 B. C. on the ground of the account of three Tamil Sangams in *Ṭṟaṇyaṇār Akapporuḷ*.<sup>15</sup>

It is said by Panampāraṇār in his introductory verse that Tholkāppiyam was brought before the learned assembly in the court of *Nilamtharuthiruvīn* Pāndiyan under the presidency of Athaṅkottu Āsān (அதங்கோட்டு ஆசான்—the teacher of Athaṅ kodu) for criticism and approval. If Tamil Sangam was in existence at the time of Tholkāppiyar, Tholkāppiyam also might have been brought before the Tamil Sangam for approval as was the procedure for publishing a new book after the formation of Tamil Sangam. The fact that such procedure was not adopted in the case of Tholkāppiyam proves that there was no Tamil Sangam formed in his time. So it is to be concluded that Tholkāppiyar might have lived in the Pre-Sangam age. The account of the Sangam, “which occurs in the introduction to the commentary on the *Ṭṟaṇyaṇār Akapporuḷ* (C. A. D. 750) is enveloped in legend”. Obviously there was no question of his name being associated with the Sangam at all. Therefore the conclusion of Prof. Veḷḷaiyāraṇaṇār regarding the age of Tholkāppiyar on the basis of Sangam- account loses the value of accuracy.

Now it is our duty to enquire into internal evidences to establish his age corroborating the conclusion arrived at by the statement of Panampāraṇār.

---

15 A History of Tamil literature – Tholkāppiyam, Page 105.

It is to be found in Tholkappiyam that the prescription of rules is of two kinds. One kind pertains to the statement made by himself and the other to the statement of his predecessors quoted by him.

The first verse "*Eḷuththu enappadupa*" is the statement of his predecessors quoted by him and the second verse "*avai thām*" is his own statement. This way of laying down prescriptions helps us to find out his age.

There is a rule in Tholkappiyam regarding the borrowing of the Sanskrit words.<sup>16</sup> This rule is found to have been enjoined by Tholkappiyar himself. So it is to be known that the words of the Sanskrit language found a way into the Tamil language during the period of Tholkappiyar only. If it had happened in the age preceding him, the rule might have been formed by his predecessors and he would not have failed to say it as quoted. He is the first grammarian to make rules regarding the use of Sanskrit words in Tamil. Therefore it is clear that the advent of the Aryans into the South took place during the age of Tholkappiyar.

Prof. Nīlakanta Sāstri says:- "Thus it is evident that starting somewhere about 1000 B. C. the movement of the Aryans into the South proceeded more or less steadily and peacefully, and had reached its completion some time before the establishment of the Mauriyan Empire which included in its fold all India except the extreme South"<sup>17</sup>.

Thus it is evident that the upper limit of the age of Tholkappiyar is 1000 B. C.

In Tholkappiyam there is not to be found any reference about Jainism and Buddhism. The attempt of Prof. Vaiyapuri

<sup>16</sup> The words of Northern language (Sanskrit) become fit to be used in Tamil when they have the Tamil phonetics discarding their northern ones. Sol. Verse, 401.

<sup>17</sup> A History of South India, Page 67.

Piḷḷai to prove that Tholkāppiyar is a Jain is far-fetched and fanciful. Prof. Veḷḷaivaraṇaṇar discussed the viewpoints of Vāiyapuri Piḷḷai in detail and maintained that Tholkāppiyar lived some hundred years before the age of Buddha<sup>18</sup>. So the lower limit of the age of Tholkāppiyar may be taken as 600 B. C. the age of Buddha.

There are references in Tholkāppiyam about measures and weights, gold and other metals., but no reference is found about coins. So it is to be noted that Tholkāppiyar might have lived anterior to the age in which coins were introduced. The historian, Basham, says that the coinage might have been introduced towards the end of 600 B. C. through the Persian influence<sup>19</sup>. Therefore the age of Tholkāppiyar was not later than the 6th Century B. C.

So, as the result of our enquiry, it is possible to conclude that Tholkāppiyar might have lived in the age between 1000 B. C. and 600 B. C. It may be somewhere about 800 B. C. or 700 B. C.

The following are the internal evidences to prove the antiquity of Tholkāppiyam.

1. In Sangam literature there are many, pure Tamil words which have 'Sa' (ச) as initial letter. But Tholkāppiyar says that 'Sa' (ச) will not occur as the initial of a word<sup>20</sup>.

From the verse 64 (Eḷuththu) it is to be learnt that there was no word with 'ṇa' (ன) as initial. But in Sangam literature the word ṇamali (னமலி) is found<sup>21</sup>. So we may conclude that Tholkāppiyar might have lived in an age when the words which have 'Sa' and 'ṇa' as initials were not in use.

18 A History of Tamil literature-Tholkāppiyam, Pages 159-171.

19 The wonder that was India. Page 43.

20 Verse 62, Book on Eḷuththu.

21 Puṇam 74; Perumpāṇ, line 132; Kuṇiṇji, line 131; Pattinappalai, line 140.

2. In ancient Sangam literature there are references about the Greeks and the Romans who were called as Yavanars. The word Yavanar (யவனர்) is supposed to be derived from the Greek word 'Ionion'.

It is an accepted rule that if a foreign word finds common usage in the language, it is absorbed in the language and rules are framed regarding its usage. Even Tholkāppiyar has made mention of it in the verse 401 (Sol).

While the later grammarian Pavaṇandhi, finding the word Yavanar used in Sangam literature, has made rules regarding its usage,<sup>22</sup> Tholkāppiyar has not done so. From this it is clear that Tholkāppiyar must have lived in an age when this word was not in use. It must have come only after the age of Tholkāppiyar.

"The specifically Indian products - rice, peacocks and sandalwood - were known to the Greeks only by their Indian, Tamil names. As direct intercourse between India and Babylon had ceased after 480 B. C., these products must have been imported to Babylon much earlier so as to have reached Greece by about 460 B. C. and become familiar at Athens in the time of Sophocles (495-406 B.C.) who mentions them"<sup>23</sup>.

As Tholkāppiyar says that the letter yā (யா) only occurs as initials of the word<sup>24</sup> it is to be concluded that the word 'Yavanar' was not current during the age of Tholkāppiyar. There is hardly any reference about Greeks in Tholkāppiyam. So we have to conclude that Tholkāppiyar might have lived in an age which had not the contact of Greeks-i.e. before 500 B. C.

Prof. Vaiyāpuri Piḷḷai says that "its author uses the word 'ōrai' (Sanskrit Hōra) which is a Greek word

<sup>22</sup> Nannūl, verse 104.

<sup>23</sup> Radha Kumud Mukerji, Hindu civilization, page 46.

<sup>24</sup> Verse 65 in the Book on Eḷuṭṭhu.

borrowed in Sanskrit astrological works about third or fourth century A. D." <sup>25</sup>. And he quotes it to support his view of assigning 500 A.D. to Tholkāppiyar. He was misled by the commentary of Naccinārkkiniyar who gives the meaning of the word *ṭrai* as *irāsi* (இராசி) <sup>26</sup> a sign of the zodiac. But the word *ṭrai* in the verse under reference means a game played by the lover and his loved. It does not denote the hour as supposed by Vaiyāpuri Piḷḷai. It is entirely different from the word 'Hōra' in form and content.

3. There are many verses for which no example can be cited from the old Sangam literature now available. This fact also proves its great antiquity.

4. The verse 226 (Sol) forbids the use of the verb in optative mood in the first and second persons. But its use in second person is found in Sangam Literature.

Thus the age of Tholkāppiyar is found to be of high antiquity in the century coming between 1000 B. C. and 600 B. C. i. e. probably 700 B. C.

### 3. STRUCTURE OF THOLKĀPPIYAM

Tholkāppiyar has divided his work into three books which are styled as Eḷuthu, Sol and Poruḷ. Each book contains nine chapters. The book on Eḷuthu contains the following :-

- |                               |   |
|-------------------------------|---|
| 1. Nūnmarapu .<br>(நூன் மரபு) | : Book-usage  |
| 2. Moḷimarapu<br>(மொழி மரபு)  | : Word-usage  |
| 3. Piṟappiyal<br>(பிறப்பியல்) | : The chapter that deals with the production of the speech-sounds |

<sup>25</sup> History of Tamil Language and Literature, Page 14.

<sup>26</sup> Verse 135, Poruḷ, Page 558.

4. Puṇariyal  
(புணரியல்) : The chapter that deals with the fusion of sounds in general.
5. Thokaimarapu  
(தொகைமரபு) : A summary of the phonemes and morphemes which occur when the sentence is formed.
6. Urupiyal  
(உருபியல்) : The chapter that deals with the joining of case-signs with the nouns.
7. Uyirmayaṅkiyal  
(உயிர் மயங்கியல்) : The chapter that deals with the occurrence of phonemes when the standing word ends in vowel.
8. Puḷḷimayaṅkiyal  
(புள்ளிமயங்கியல்) : The chapter that deals with the occurrence of phonemes when the standing word ends in consonant.
9. Kuṟṟiyalukarappuṇariyal  
(குற்றியலுகரப்புணரியல்) : The chapter that deals with the occurrence of phonemes when the standing word ends in shortened 'u'.

The book on Sol deals with morphology of Tamil language.

Its nine chapters are

1. Kijaviyākkam  
(கிளவியாக்கம்) : The formation of sentences.
2. Veṟṟumai Iyal  
(வேற்றுமையியல்) : The chapter on Cases.
3. Veṟṟumai mayaṅkiyal  
(வேற்றுமை மயங்கியல்) : The chapter on the inter-change of Cases.

4. Viḷimarapu : The tradition of Vocative  
(விளிமரபு) case
5. Peyar Iyal : The chapter on Noun  
(பெயர் இயல்)
6. Vinai Iyal : The chapter on Verb  
(வினைஇயல்)
7. Idai Iyal : The chapter on Morpheme  
(இடைஇயல்)
8. Uri Iyal : The chapter on Semanteme  
(உரிஇயல்)
9. Eccā Iyal : The chapter on those which  
(எச்ச இயல்) are not dealt with in the  
previous eight chapters.

The book on Poruḷ deals with the themes and forms of literature. The Tamil word Poruḷ here means 'that which is important in life.' The literature was highly valued by the ancient Tamilians for leading a happy and useful life. So it was considered as the important one (Poruḷ) of life.

Its nine chapters are

1. Akatthiṇai Iyal : The chapter on the conduct  
(அகத்திணையியல்) of love affairs
2. Puṟatthiṇai Iyal : The chapter on the conduct  
(புறத்திணை இயல்) of affairs other than love
3. Kaḷavu Iyal : The chapter on Secret love  
(களவு இயல்)
4. Kaṟpu Iyal : The chapter on Wedded love  
(கற்பு இயல்)
5. Poruḷ Iyal : The chapter on 'Poruḷ'  
(பொருள் இயல்)
6. Meyppattu Iyal : The chapter on the exhibi-  
(மெய்ப்பாட்டு இயல்) tion of psychic feelings

7. Uvama Iyal : The chapter on Simile or  
(உவம இயல்) Comparison
8. Seyyul Iyal : The chapter on Prosody  
(செய்யுள் இயல்)
9. Marapu Iyal : The chapter on Usage of  
(மரபு இயல்) words.

The number of verses in each book varies with the commentators. It is shown hereunder in tabular form chapterwise with reference to each commentator.

### I. BOOK ON ELUTHTHU

Commentator	Chapters									Total
	1.	2.	3.	4.	5.	6.	7.	8.	9.	
Iḷampuraṇar	33	49	21	40	30	30	93	110	77	483
Naccinārkkiniyar	33	49	20	40	30	30	93	110	78	483

### II. BOOK ON SOL

Commentator	Chapters									Total
	1.	2.	3.	4.	5.	6.	7.	8.	9.	
Iḷampuraṇar	62	17	35	37	43	49	48	99	66	456
Sēnāvaraiyar	61	22	34	37	43	51	48	100	67	463
Naccinārkkiniyar	62	22	35	37	43	51	48	98	67	463
Theyvaccilaiyar	60	21	33	36	41	54	47	100	61	453

### III. BOOK ON PORUḷ

Commentator	Chapters									Total
	1.	2.	3.	4.	5.	6.	7.	8.	9.	
Iḷampuraṇar	58	30	51	53	52	27	38	235	112	656
Naccinārkkiniyar	55	36	50	53	54	—	—	—	—	—
Perasiriyar	—	—	—	—	—	27	37	243	110	665

The difference in number of verses is due to the splitting of some verses into two or three,

The total number of verses on the whole is 1595 according to Iḷampuraṇar and 1611 according to Naccinārkkiniyar and Perasiriyar.

The total verses come to 1571 (i. e. *Eḷuththu* 483 *Sol* 463 and *Poruḷ* 625) excluding the interpolations. Of these 57 of *Eḷuththu*, 72 of *Sol* and 158 of *Poruḷ*, 287 in all, indicate that they quote the views of others who preceded *Tholkāppiyar*.

#### 4 INTERPOLATIONS

In the works of hoary past interpolations are very common. It is so with *Tholkāppiyam*, a work of seventh century B. C. The mischievous hands did not leave it untouched. The books on *Eḷuththu* and *Sol* appear to be compact and their verses are knit together one by one, the subject of each chapter being dealt with cogently. These two books deal with the study of language. It seems that nobody was interested in the study of language in the middle ages in which the interpolations were inserted.

But the third one, the book on *Poruḷ*, deals with the literature and sociology. The influence of Sanskrit was very great during the middle ages. Sanskrit was the language of the religion, court and culture. Tamil, the language of the people, was relegated to the back-ground and its study was neglected. The scholars tried to have the rules of Sanskrit grammar forced upon the Tamil language. The kings adopted the customs and manners of Sanskrit people and made the Sanskrit Codes, as the Codes of Tamil people. The caste system, unknown to the early Tamilians became the order of the day. Therefore, the scholars who upheld the caste system, composed some verses on castes and inserted into the body of *Tholkāppiyam*. But the insertion was not done successfully. The verses so interpolated are out of context. Their being there, is unwarranted and unconnected. Even a casual reading can find out their strangeness. Such interpolations are found only in the book on *Poruḷ*.

During the age of *Tholkāppiyar* there was no caste system in *Tamiḷ Nadu*. So there was not to be found any

reference to castes in Tholkāppiyam. Gradually the caste-system came to settle in Tamiḻ Nādu because of its adoption of North Indian culture and civilization. The saints and scholars denounced the caste-system. Thiruvalluvar, the philosopher and poet of the post - Tholkāppiyam age, condemned the caste-system by saying:

“ All are born equal; but honour varies according to their work”<sup>27</sup>.

“ The saints are said to be Aṇṭhaṇar; because they are kind and merciful to all other creatures”<sup>28</sup>.

Some scholar who wanted to uphold the caste-system composed some verses in support of it and inserted them into the body of Tholkāppiyam, for silencing the denouncers of caste-system with the help of Tholkāppiyam. The verses thus inserted did not fit in the body of the work for it is very compact in its structure.

The verse 95 in the book on *Poruḻ* (4th verse in the chapter on Secret love) seems to be an interpolation. It gives a list of objects which are helpful to distinguish between the divine and human. It runs as follows :-

Vandē ilaiyē Vaḷḷi pūvē  
Kaṇṇē alamaral imaippē accam eṇṇu  
Annavaḻ piṇṇavum āṇṇu avaṇ nikaḷa  
Niṇṇavai kaḷaiyum karuvi enpa.

(Beetle, ornament, creeper, flower  
Eye, confusion, twinkling of the eye and fear  
And such others which happen to be there  
Are the means of clearing the doubt-They say.)

The form and content of this verse indicate definitely that it was composed and inserted into the book after the mythology about divine beings gained ground in Tamiḻ Nādu.

---

<sup>27</sup> Thirukkuraḷ, Verse 972.

<sup>28</sup> „ 30.

The verse 144 (3rd in the chapter on married love) is also an interpolated one which runs as follows :—

Melōr muvarkkum puṇarththa karaṇam

Kiḷōrkku ākiya kalamum uṇḍē.

“ There was a time when the ceremony enjoined to the people of upper class was followed by the lower class also”.

Even a casual reader can detect that this verse is out of context.

Tholkappiyar explains, what is wedded love, how and when it takes place, in the verses 142, 143 and 145. These are very cogent.

The verse 144 is in the form of bewailing a thing which was lost for ever and not in the form of prescription. Further it must be borne in mind that there was no difference of castes as upper and lower during the time of Tholkappiyar.

The great commentator Naccinarkkiniyar also seems to be puzzled about this verse and lost his control. He gives the meaning of the word *mēlōr* as *aṇṭhaṇar* 28 (who belong to the upper strata of society). Then he says that it (the ceremony) was not enjoined upon the *Vēḷaḷar* who formed the bulk of the population of Tamil Nad.

Therefore this verse also is to be concluded as an interpolated one.

In the chapter on Prosody the verses 480, 481, 482, 483 and 484 are to be deemed as interpolations.

The verse 478 gives the definition of the *Nāl* (Book of any science) and the verse 479 says that the prose

---

28 Tholkappiyam, Poru], Commentary. Pages 567-568,

form is of four kinds 29. The verse 485 gives what those four kinds are. It must be put next to the verse 479.

The intervening verses 480, 481, 482, 483 and 484 are out of context.

When it is said in the verse 479 that the prose form is of four kinds, it is quite pertinent to give what those four kinds are in the next verse. But the next verse, as it is, gives the division of a single book. The division of a book is only of three which are *ṣṭhthu*, *Padalam* and *Piṇdam*. To bring the total divisions to four, the verse (*Sāththiram*) is given as one of the four divisions of a book. It seems ridiculous to consider the verse as one of the divisions of a book.

When the *sāththira* form of verse came to be known from Sanskrit language, these five verses must have been interpolated in the body of the work.

In the chapter on 'Usage' (Marapu Iyal) the verses from 625 to 639 and from 648 to 665 indicate that they are the creations of the interpolators.

Tholkāppiyar deals with the words of usage relating to the trees and animals. In the midst of the order of the verses describing the nature of the animal world, the verses from 625 to 639 dealing with the castes and their occupations appear unwarranted. If Tholkāppiyar wanted to give an account of the castes and their occupations then prevailing, he might have done so in the chapter on affairs other than love (*Puṇaththiṇai Iyal*). He has dealt with methodically and adequately the people and their occupations in *Puṇaththiṇai Iyal*.

During the age of Tholkāppiyar there was no caste-system in Tamil Nad. There were kings, saints, merchants and peasants. But they were not differentiated because of

their occupations. No occupation was restricted to a particular community, except kingship which was only hereditary.

It is enjoined in the verses interpolated that the two communities, kings and merchants only have the right of holding arms, for fighting for their country <sup>30</sup>. The *Vaisikās* only have the right of trading <sup>31</sup>. The people who are engaged in cultivation have nothing but to cultivate <sup>32</sup>.

But the real state of affairs was not so at that time. From the literature of that period it is possible to know that all were expected to defend their country by taking arms against the enemy; that the trade and commerce were carried on by those whoever had an inclination for them and the cultivators were the masters of the land, from whom the kings, merchants and saints arose.

The verses from 648 to 665 deal with the kind of books, the authors, the commentaries, the faults to be avoided in the books and the devices supposed to be employed in the making of literature by the authors. These are to be dealt with in the chapter on compositions (*Seyyul Iyal*). Tholkāppiyar is a great scholar with a clear mind and analytical approach. He is a past-master in arranging the topics into books and chapters. He might not have failed to include the themes, which the interpolated verses deal with in the chapter on composition if he really cared for them. What the interpolated verses deal with are quite irrelevant and inappropriate for a book of this nature. *Sāhithiram* and *uthi* are definitely the words of Sanskrit language of later period. When Sanskrit was popular in Tamil Nad and when its study became the

---

30 Verse 631, Poruḷ

31 „ 632 „

32 „ 635 „

fashion of the day, these verses might have been added at the end of the book by some Sanskrit student who learnt Tamil without knowing where to insert them in the body of the book.

As the structure of Tholkappiyam is a well-knit one and a fine piece of art, insertion into the body of the work without marring its beauty of structure is a difficult task indeed. So these questionable verses appear in their true colour. They are seen as evidently as drops of oil in water.

Sometimes interpolations might enhance the greatness of the original book. But here they lower the antiquity of Tholkappiyam and bring Tamilian into contempt. Because of these interpolations the age of Tholkappiyam is brought to a later date—5th Century A. D. and the culture and civilization of Tamils are considered to have originated from Aryan culture and civilization.

## THE PLACE OF THOLKĀPPIYAM

By means of Tholkappiyam it is possible to know the state of Tamil language and literature and the condition of Tamil Nad during the pre-Christian era. It seems that the Tholkappiyam is a mile-stone in the history of Tamil Nad in all respects. Tholkappiyar appears to be not only a grammarian but also a poet, linguist, philosopher, historian and a sociologist. As Panamparanar points out he is a great scholar in Tamil and Sanskrit. Tholkappiyam testifies to his scholarship.

Tholkappiyar has not allowed his scholarship of Sanskrit to mar the beauty and originality of Tamil. Panamparanar has rightly said that he (Tholkappiyar) has written his monumental work on the basis of the Tamil books available in his time between Vēnkadam on the

north and Kumārī on the south. Tholkāppiyar has referred to his predecessors in 287 places as 'enmanār' 'enba' 'enmanār pulavar' etc. Because of such references, we are able to know the conditions of the Tamil language and literature prevailed before the time of Tholkāppiyar. So Tholkāppiyam is to be considered not only as a book of descriptive study but also a historical study.

Language is like a tree; and its words are like the leaves. As the years go on, the old leaves fall; and new leaves take their place, but the tree remains the same.

In the main, Tamil remains the same from pre-Tholkāppiyar age till now. It will continue to remain the same for ever. But the changes as found in a tree cannot be prevented.

It is to be noted that the changes undergone by Tamil are very few when compared with other languages.

Vendryes says that the Phonetic system becomes stabilized at a very early stage and remains unchanged thence-forward.<sup>33</sup> It seems to be true with Tamil also for its phonetic system remains unchanged from the period of Tholkāppiyar as far as the primary sounds are concerned.

With regard to the secondary sounds there are some changes. Tholkāppiyar has noted only three secondary sounds which seem to be unnoticed before his time. Though he has mentioned about short 'm' with its character, 'Uyirāḷabedai' and 'Oṭṭu aḷabedai' with their maththirai, he has not included them in the group of secondary sounds. But Pavaṇan̄thi, who is ascribed to the 13th century, has included them and calculated the secondary sounds to be ten in kinds.

Some vowel-consonants such as *ṇa*, *sa*, *sai*, *sou*, *ya*, *ye*, *yō* and *you* did not occur as the initials of the words during the age of Tholkāppiyar; but they appear to have

occurred as initials during the age of Pavaṇan̄thi owing to the influence of foreign languages.

Though Tholkāppiyar has mentioned the words 'yathu' and 'evan' and their function of denoting interrogative sense (Sol. verse 31) he has not demarked 'e' and 'yā' as letters of interrogatives; but Pavaṇan̄thi has noted them as such.

'U' forming part of the first letter of the word 'Nun̄thai' was considered as shortened 'u' by Tholkāppiyar. Later grammarians failed to recognise it. The suffix, 'kaḷ' which denoted neuter plural during the age of Tholkāppiyar began to denote epicene plural also during the post-Tholkāppiyar era. Such use is found even in Thirukkuraḷ and Silappathikāram. 'Naṅgaḷ', 'Yaṅgaḷ', 'Nuṅgaḷ', 'Uṅgaḷ' and 'eṅgaḷ' are created as a result of 'kaḷ' having elevated to denote the plural of high class nouns.

Tholkāppiyar has not pointed out the consonants which are used to prevent hiatus, though he has made mention of them generally. Tholkāppiyar has not paid his attention to the tense infixes. There are some new additions in the group of case signs, which are 'al' of third case 'il' of fifth case, and 'āthu' and 'a' of sixth case.

These are the few changes which the Tamil language has undergone after the period of Tholkāppiyar in the department of 'Eḷuthu', and 'Sol'. As far as third department 'Poruḷ' is concerned, the influence of Tholkāppiyar began to fall gradually through centuries. Silappathikāram and Maṇimekalai, the books of second century A. D. are testifying to this fact. The study of 'Poruḷ' was splitted into separate departments such as 'Yāppu', 'Aham', 'Puṇam' and 'Aṇi'. Yet Tholkāppiyam was not completely neglected though the science of the

Tamil literature began to march in a different route because of the influence of Sanskrit. It is true that Tholkāppiyam was not followed strictly in this branch. It seems that nobody neglected its study in the branch of 'Ejuththu' and 'Sol'. Pavaṇan̄thi of the 13th century has incorporated some of its verses into his work of 'Ejuththu' and 'Sol'. There were many commentators who had made elaborate study of Tholkāppiyam and produced commentaries which are available from the 10th century onwards.

The third book 'Poruḷ' is concerned with the science of literature which is based upon the life of the people. The life of the Tamil people of later centuries appears to be changed in most respects from that of the people of Tholkāppiyar age. So the literature of later centuries which is based upon the life of the people is not in conformity with the rules of Tholkāppiyam.

In the later centuries, criticism of language seems to be favoured by scholars and people; but not criticism of literature. Because all literary works of later centuries are having affinity with religions.

Now we are able to find parallelisms in Tholkāppiyam and in the works of western languages, concerning the studies of language and literature. Because of this parallelism of ideas and theories nobody can come to the conclusion that Tholkāppiyam has copied the works of western languages or vice-versa. That 'great men think alike' is true at all times and places. Parallelisms can be found and appreciated but not to be used for deciding the originalities without sufficient proof. Son may resemble his father; because of that, the son cannot be said to be the father of his father.

The study of Tholkāppiyam in the light of what we learn from the linguistic works and criticisms of literature

of modern age will be beneficial to our language and literature. It is possible for us to assess the greatness of Tholkāppiyam and its author, Tholkāppiyar.

Tholkāppiyar must be given a place in our Curriculum of study what Plato and Aristotle are given. What they are to Greece and the West, Tholkāppiyar is to Thamiḻ Nādu and the East. Our 'Studies in Tholkāppiyam' is a sincere attempt to draw the attention of the scholars to this claim.

2



**Part one**

*Text*

*of*

*Tholkāppiyam*



**I Eluththu**



## PREFACE

In the good part of world where Tamil is spoken  
Between *Vēṅkadam* on the North and *Kumari* on  
the South

From the two sources usage, and composition  
Having made research on letters, words and  
literature,

Having found the original works which are in  
vogue in the land of chaste Tamil

And having thought over them in order  
The great renowned ascetic, making himself  
known

As *Tholkāppīyan*, well-versed in *Aiṇḍram*  
compiled the great work of spotless nature and  
established its greatness by expounding clearly  
the order of letters, words etc., the intricacy  
being made known

In the great assembly of scholars convened  
by *Nilamtharu Thiruvīn Pāṇḍīyan*,

Under the presidency of the teacher of *Aiṇḍōdu*,  
a great preacher of virtues, well-versed in four  
*Maṇais*.

— Panampāraṇār.



## 1. NŪN MARAPU \*

1. The letters are said to be  
From 'a' to 'n'  
Thirty in number  
Excluding the three, the occurrence of  
which depends upon others.
2. They – the three – are  
Shortened 'i', shortened 'u'  
And āyatham, formed of three dots, having  
the nature of the letters (above referred).
3. Among them  
a, i, u, e, and o, these five (are)  
Each having one unit of sound (Māththirai)  
Said to be short vowels.
4. ā, ī, ū, ē, ai, ō and ou, these seven (are)  
Said to be long vowels,  
Each having two units of sound.
5. No single letter has three units of sound.
6. If lengthening is wanted, the linguists say,  
"Add the letter of required unit of sound".

---

\* This chapter deals with all the letters which come down from generation to generation. They are described of their characteristics and essential functions as found in the books of grammar. So this chapter is called Nunmarapu which means 'Book-usage'.

7. Time of twinkling of the eye or 'Nodi' \* form the unit of sound, the linguists say.
8. The twelve letters ending with 'au.' are called vowels.
9. The eighteen letters ending with 'n' are called consonants.
10. The vowel, even when joining the consonant, will not lose its nature.
11. The unit sound of the consonant is said to be half.
12. The other three stand in the same afore-said nature.
13. The consonant 'm' has its half unit shortened.  
In the company of another consonant.  
(If we examine, it will occur rarely.)
14. Having inner dot is the form of the shortened 'm'.
15. The form of the consonant is to stand with a dot.
16. 'e' and 'o' resemble the consonant in having a dot.
17. All the consonants lose their dots when joining with the vowel 'a' and change their forms when joining with other vowels.

---

\* Nodi — the time which requires for making sound by means of thumb and middle finger.

These are the two ways in which the vowel-consonants are formed.

18. The vowel appears after the consonant.
19. k, c, t, th, p and ṛ are said to be hard consonants.
20. ṇ, ṅ, ṇ, ṇ, m, and n are said to be soft consonants.
21. y, r, l, v, ḷ, and ḷ, are said to be medial consonants.
22. Those three sixes in their usage  
Fall into two divisions, intermingling with  
the same and with others, if we examine.
23. k, c, and p, these three may appear  
After t, ṛ, l, and ḷ consonants.
24. Among these  
y and v, may appear after l, and ḷ.
25. (In the formation of words)  
The consonants ṇ, ṅ, ṇ, ṇ, m and n have  
after them their respective hard consonants,  
which precede them in the orthography.
26. Among these,  
ṇ and n have k, c, ṅ, p, m, y, and v also  
after them.
27. ṅ, n, m, and v, these consonants standing  
before, 'y' comes after-it is certain.

28. The consonant ' m ' standing before  
' v ' also appears after.
29. The consonants ' y ' ' r ' and ' l ' standing  
before, the initial consonants and ñ  
appear after.
30. All the consonants except r' and ' l ' appear  
after themselves in the formation of  
words.
31. a, i, and u—these three are demonstratives.
32. ā, ē, and ō—these three are interrogatives.
33. The linguists say that the vowels and the  
consonants may have their limit of sounds  
lengthened in music and such lengthenings  
are described in the works of the same.

## 2. MOḶIMARAPU \*

34. The shortened 'i' will stand upon 'm' before 'yā' which forms part of 'Miya'
35. It will come in the conjunction of two words also. It will be explained later.
36. The shortened 'u' will appear with (upon the) hard consonants which follow long letters and stand at the end of words which have more than two letters.
37. There is place to have it shortened still in the conjunction of two words.  
That will be explained in the chapter on conjunction of shortened 'u'.
38. The dot-shaped āytham stands between short letters and hard consonants, joined to vowels.
39. Even at the end of the standing word phoneme of Āytham will appear shortened.
40. When Āytham appears rarely in the Onomatopoetic words denoting either form (of a thing) or musical sound, it

---

\* This chapter deals with the letters when they form part of the words. So, it is called MoḶimarapu which means 'Word-usage.'

(Āytham) stands with lengthened sound as not to be written in script.

41. In the words which fall short of the required sound the respective short vowels stand after the long vowels concerned and supplement their sound.
42. 'i' and 'u' are the supplementals after the long vowels 'ai' and 'ou'
43. The seven long letters serve as one-letter words.
44. All the five short letters will not serve as one-letter words.
45. Words stand classified as  
Words of one letter, words of two letters and words of more than two letters
46. The pronunciation of the consonants takes place with the aid of 'a'.
47. All the letters (consonants), when describing their nature (in grammar) may appear irrespective of their rules of intermingling.
48. 'k, c, th, p' and 'ñ, n̄, n, m' stand after the consonants (individually) y, r, and l forming double consonant structure.
49. Among these,  
'r' and 'l' do not come as consonants after short letters.

50. As short and long are defined by units of sound

The word which is formed of more than two short letters will function as having long ones.

51. In verse at the end of the word 'Pōlum', 'n' and 'm' stand together as twin consonants.

52. 'm' after 'n' diminishes (in sound)

53. The nature of the letter will not change when using it either in words or in songs, so say the poets.

54. 'a' and 'i' will be 'ai'

55. 'a' and 'u' will be 'ou'

56. 'y' consonant after 'a' also will give the sound of 'ai'

57. There may be places to pronounce them as having one unit of sound while used in words if we examine.

58. 'i' and 'y' will change their places at the end of words.

59. All the twelve vowels can be the initial of words.

60. Consonant without vowel cannot become the initial of words.

61. k, th, ன, ப and ம—these five consonants joining all vowels, become initials of words.
62. ‘c’ follows the same rule except with ‘a’, ‘ai’ and ‘ou’.
63. u, ū, o and ō—these four vowels with the consonant ‘v’ never come at the beginning of words.
64. ā, e and o—these three vowels with ‘n’ appear at the beginning of words.
65. ‘y’ except with ‘ā’ never commences a word.
66. The letters which do not serve as initials, will become initials while denoting their names.
67. The shortened ‘u’ when joining consonant ‘n’ of noun which denotes relationship becomes the initial.
68. If this shortened ‘u’ in relationship-denoting noun is pronounced as full ‘u’ the meaning will not be different.
69. All the vowels except ‘ou’ form the end of the words,
70. ‘ou’ also appears at the end when joining ‘k’ and ‘v’.

71. The vowel 'e' in conjunction with consonants never comes at the end of words.
72. 'o' also plays the same role except with 'ṇ'
73. These vowels ē and ō are not found with ṇ (at the end of words)
74. u and ū have no company with ṇ and v (at the end of words) respectively.
75. 'su' stands at the end of two words only.
76. 'pu' stands at the end of one word (only) which gives the double meanings of active and passive voices.
77. The remaining will not fail to appear when denoting themselves.
78. ṇ, ṇ̄, ṇ̄, m, n, y, r, l, v, ḷ and ḹ are the only eleven consonants which end words.
79. 'ṇ' follows 'su'
80. 'ṇ̄' follows 'pu' but gives no double meanings.
81. 'v' stands at the end of four words.
82. Linguists say that there are nine words which belong to neuter gender where 'n' will not change place with 'm'.

### 3. PIRAPPIYAL \*

83. The rising air starting from the navel finds place in the chest, larynx and pharynx and touches the teeth, lips, tongue, nose and palate. These eight organs produce all the letters which are born in different ways which can be known in a distinct manner when we learn the cause of production.
84. In the course of production,  
The twelve vowels are born by the air which finds place in the larynx.
85. Among the vowels, 'a' and 'ā' are born because of the opening of the mouth.
86. i, ī, e, ē and ai – these five sounds are born in the same way; the sides (edge) of the (trunk of the) tongue will touch the upper teeth.
87. u, ū, o, ō and ou, these five sounds are born because of the rounding of the lips.

---

• Chapter on the production of speech-sounds.

88. The manner of producing each sound will differ a little—they say.
89. k and ṅ, are born by the joining of the back of the tongue with that of palate.
90. c and ṇ, are born because of the joining of the middle of the tongue with that of the palate.
91. t and ṇ are produced by the meeting of the tip of the tongue and that of the palate.
92. Those six letters have different births in three different ways.
93. th and ṇ are easily born when the tip of the tongue widens and touches the junction of the root of the upper teeth and the palate.
94. ṛ and ṇ — these two are born when the tip of the tongue touches palate in a raised position.
95. r and ḷ these two are born when the tip of the tongue embraces the roof of the mouth.
96. When the edge of the tongue having swelled and reaching the trunk of the teeth touches the palate, ḷ is born, and when it embraces it ḷ is born.
97. p and m are born when the lips meet.

98. v is born when the upper teeth and lower lip meet together.
99. y is born when the air from the throat brushes against the palate.
100. Though the six soft consonants have their birth in the places noted above, the air passing through the nose gives them shape.
101. Those three which are said to have no separate (independent) existence have their birth along with their own primary sounds and maintain their nature as their own.
102. \*All the letters are described of their productions which are made by the air passing outside the larynx. The timing of the air which helps to produce the sound inside the body below the larynx is clearly given in the books of the learned who make special study of them.
103. \*Without having said about it here I have described the course of the air which is active in shaping the sounds of the letters outside the larynx.

---

\* Naccinarkkiniyar has combined these two verses (102 and 103 into one.

#### **4. PUNARIYAL**

104. Of three and thirty letters  
Two and twenty begin the words  
And six times four end the words  
The end and beginning of all the words  
Fall into two sorts: consonants and vowels.
105. Of these, the consonant endings will have dots.
106. The shortened ' u ' also is similar - so say the poets.
107. The vowel-consonant ending is in the nature of vowel endings.
108. When vowel comes after vowel ending  
When consonant comes after vowel ending  
When vowel comes after consonant ending  
When consonant comes after consonant ending  
When we define the rules of joining to know  
The standing word and the coming word -  
These are the two in the joining we note.

- .109. Of these,  
 With the final letter of the standing word  
 When the first letter of the coming word  
 intermingles  
 As the noun is joined with the noun  
 As the noun is joined with the verb  
 As the verb is joined with the noun  
 As the verb is joined with the verb  
 There appear four methods of joining of  
 words, of which three belong to 'change'  
 and one to 'non-change'.
110. Those (changes) are the Poets say,  
 the transformation, the appearance and  
 the disappearance.
111. The standing word and the coming word  
 Even when appearing with adjuncts are  
 eligible to join.
112. Even the deformed words, formed into  
 phrases are in the way of joining of words  
 (in the formation of sentence).
113. The words, joining in case-relation and  
 The words, joining in non-case relation  
 have either the letter or the increment or  
 both appeared,  
 When the joining takes place.
114. Ai, odu, ku, in, athu, and kaṇ  
 These are said to be the case suffixes, six in  
 number.
115. The case suffixes which have hard conso-  
 nants as initials must have the appearance

of consonants between the joining of words to suit them.

116. The 'a' of the sixth case sign must disappear before the final 'a' (of the word) to which it is added.
117. The case comes after the noun in the way of joining.
118. The nouns are of two kinds which are said to be Uyarthiṇai and A.: ṛiṇai (high class and non-class).
119. The increments (sāriyai) follow them.
120. They are  
in, vaṛṛu, aththu, am  
on, ān, akku, ikku, and  
an, including which  
there are words which serve as increments  
in like manner.
121. Among those  
'i' of 'in' may disappear before the  
end of 'ā'
122. 'n' of 'in' may change into ṛ before  
the words which denote 'measures'.
123. 'v' of vaṛṛu may disappear before demon-  
strative of 'ai' ending, leaving 'a' to  
stand.
124. 'n' (of four increments) becomes ṛ before  
the fourth case sign (ku).

125. 'n' of 'ān' takes the same change, when it comes between a noun denoting the name of a day and the verb which has the hard consonant as its initial.
126. 'a' of 'aththu' disappears before the 'a'
127. 'i' of 'ikku' before 'i' becomes so.
128. Even before 'ai' it is so.
129. Before any noun when hard consonant comes, the final consonant of 'akku' (which is inserted between them) disappears with its preceding consonant.  
The short 'u' disappears completely.
130. The final 'm' of 'am' changes into ṁ, ṅ and ṇ when k, c and th begin the coming word.
131. It disappears, so say the poets,  
when soft and medial ones come (as initials of coming words)
132. The case sign 'in' needs no increment 'in'
133. When the noun and the verb appear in the company of one another or vice-versa whether the case sign stands or not, it is the nature of the increment to appear in the middle in accordance with the rules of joining. It can be found when the words are split. As regards 'odu' it makes no difference whether it appears or not.
134. It is clearly known that the consonants which precede 'aththu' and 'vaṛṇu' dis-

appear and hard consonants which come before them are doubled.

135. 'kāram', 'karam' and 'kān' appear in right manner as the increments of letters.
136. Among those, 'karam' and 'kān' are not added to long letters.
137. The short letters shall have all these three which come down through centuries.
138. 'ai' and 'ou' may appear with 'kān' also.
139. The vowel has no separate existence before the final consonant.  
It merges with the consonant destroying its individuality.
140. When the consonant breaks company with the vowel  
it has its own original form (figure).
141. To all the words which end in vowels, if followed by vowels, the use of conjoining consonants is not forbidden.
142. The words which appear similar in form in their joining give different meanings by means of intonation.
143. Those are to be understood in context.  
They can not be written in different characters.

## 5. THOKAI MARAPU\*

144. The soft consonants, which precede k, c, th and p when standing as initials of the coming words, are ṇ, n̄, n and m respectively (as given in the alphabet)
145. The words which have n̄, n, m, y and v, as the first letters and  
The words which have vowels as the first letters—  
All in all relations, case or non-case—  
Stand unchanged before the coming words of all endings.
146. Among these  
The nature of the soft consonants may stand affected at the end of words of more than two letters.
147. y and n̄ standing as the first letters of the verbs are in the same position before ṇ and n (standing as the final letters of the standing words)

---

\* A general summary of rules which govern the joining of letters in the formation of words and sentences.

148. When all the letters, which are eligible to stand as initials of the words, appear (at the beginning of the coming words)  
If those two consonants (  $\eta$  and  $n$  ) stand as the finals of standing verbs  
There is no change in non-case relations.
149. Even in case relations except in the case of the hard consonants, the same position continues regarding these two consonants.
150. If  $th$  and  $\eta$  come after  $l$  and  $n$  consonants, they become  $r$  and  $n$  respectively.
151. After  $\eta$  and  $l$  they ( $th$  and  $\eta$ ) become  $d$  and  $\eta$ .
152. The verbs of second person which end in vowel and the verbs of second person which end in consonant stand either without change or with change.  
These are the two modes of joining  
When hard consonants appear (as the initials of the coming words).
153. The word which ends in '  $au$  '  
The word which ends in  $\bar{n}$ ,  $\eta$ ,  $m$  and  $v$  and  
The word which ends in shortened '  $u$  '  
will not appear in the second person perfectly unchanged.
154. High class nouns ending in vowels and in consonants stand unchanged in all ways and relations.

155. Among those  
The noun ending in 'i' may have place of change.
156. Non-class common noun may stand without any change.
157. By way of expounding the rules for the doubling of hard consonants after the endings of consonants and vowels of the standing words, there may be found two ways of joining, which are 'standing natural' and 'having the optional appearance of consonants', when the verb, having the hard consonants as initials, appears before the third case nominative. It can be learnt in the chapter on cases.
158. The learned say that the variations of the 'ai' case (2nd case) are having the hard consonant instead of soft consonant, or vice versa, having the appearance of consonant instead of standing natural, having the loss of vowel instead of retaining it, having the disappearance of the increment when it is proper to stand, having its sign where there is increment, having the variations in the appearance of consonant in the place of the increment, appearing always with the high class and non-class nouns and having the consonant without change instead of having it changed.

159. In non-case relations the nouns, which end in 'i' and 'ai', have three positions which are standing without change, having the appearance of hard consonants and having the optional appearance of hard consonants—  
So say the learned.
160. The final 'i' of the word which has the demonstratives as initials and  
the final 'i' of the interrogative word which has 'e' as initial and  
the final 'ai' of the word which has the demonstrative being lengthened as initial and  
the final 'ai' of interrogative word which has 'yā' as initial have either  
the appearance or non-appearance of hard consonants  
in the places mentioned above—so say the learned.
161. The disappearance of consonant before the long letter and the doubling of consonant before the short (letter) are in accordance with the rules widely known.
162. When having the sign of the sixth case and of the fourth case,  
The doubling of consonant preceded by a short letter never takes place as stated  
The final consonant of the word which has its long initial shortened will stand with 'a'.

163. The final of 'Num' also will not deviate from the above position.
164. The final consonant, which takes 'u', is natural  
When 'ya' and vowels succeed (as coming words)
165. Vowels and consonants as final letters being  
All the words which denote measurement, weight and number,  
When the bigger is succeeded by the smaller,  
The increment 'ē' is suitable—  
So say the learned.
166. Having of (ē) increment is not appropriate  
To the word 'Arai' which denotes a part of a thing.
167. If the word 'Kuṛai' succeeds (the words of measure)  
The rules of cases will begin to appear.
168. The increment 'in' is (added) to shortened 'u'
169. The 'aththu' comes between 'Kalam', the measure (and Kuṛai)
170. The measure 'Panai' and the weight 'Kā'  
Will have 'in' if we examine.
171. There are nine letters which serve as initials of measures and weights; they are

'k', 'c', 'th', 'p', 'ṇ', 'm', 'v', including 'a' and 'u'—So say the learned.

172. All the rules, which expound the nature of the final letters of standing words (which join the coming words) are to be found appropriate in accordance with the usage current in the country.
173. The disappearance of 'va' in the word 'Yāvar' preceded by the word which denotes many persons  
The appearance of 'va' in the word 'Yādhu' preceded by the word which denotes neuter singular—  
These two, occur mostly in usage which makes the deformation of words.

## 6. URUPIYAL\*

174. a, ā, u, ū, ē and ou  
Before those six endings of standing words  
the case signs have the increment 'in'.
175. The nouns ending in 'a' and denoting  
many will never fail to have the increment  
'vaṛṛu'
176. The interrogative 'yā' also will not fail  
to follow the same rule.
177. The 'u' of demonstrative disappears  
Leaving its consonant to join 'an'
178. The 'ai' ending having demonstrative as  
initial may stand joining 'vaṛṛu'
179. The 'ai' ending of interrogative 'yā' also  
will not fail to follow the same rule-say  
the learned—  
In that case 'v' disappears with 'ai'
180. The noun 'Nī', shortens its long vowel  
And the consonant 'n' appears there.
181. The 'ō' endings have the increment 'on'

---

\* Chapter on the mode of having the case signs.

182. To the tree-denoting nouns which end in 'a' and 'ā'  
The seventh case sign joins with 'aththu' also.
183. The consonants 'ṇ' and 'ṇ' have increment 'in'.
184. The 'v' which has demonstratives as initials will not fail to have the nature of the word which dropped 'ai' and its consonant (v)
185. The other 'v' (ending) will have 'in'
186. Before the consonant 'm' the increment 'aththu' comes.
187. There are words (of 'm' ending) wherein 'in' comes between (the case signs and the standing words)
188. The ending of 'Num' stands natural.
189. The 'm' ending of 'Thām', 'Nām' and 'Yām' have the same rule;  
'ā' is changed into 'e' in Yām-ending.  
There the consonant 'y' must disappear.  
The other two have the long initial shortened.
190. Before the end of 'Ellām' (when denoting neuter)  
The increment 'vaṇṇu' appears fully;  
'um' stands at the end.
191. When denoting the High class,

(Uyarthinaṭai), 'nam' comes between (the word 'Ellam' and the case signs)

192. In the ending of 'Ellārum' in the third person and  
In the ending of 'Ellirum' in the second person  
the consonant and 'u' disappear, say the learned.  
'r' consonant must stand  
'um' stands at the end of the word  
'tham' comes between ('r' and 'um') in the third person  
'num' comes between in the second person.\*
193. The two endings of 'Thān' and 'Yān' are not different  
(in undergoing changes) from the above three nouns (of 'm' ending)
194. To those two words 'Aṭan' and 'Puṭan' the joining of 'aththu' and 'in' is optional which is in accordance with the usage, say the learned.
195. The appearance of 'an' increment before the ending of 'ēl' is quite natural.
196. The increment 'in' appears perfectly before the ending of shortened 'u'.

---

\* Ellārum + ai = Ellār + tham + ai + um = Ellārthammaiyum.

Ellirum + ai = Ellir + num + ai + um = Ellirgummaiyyum.

197. The consonant doubles after the long letter in the words other than those (which have 'in' as increment)
198. Those are in the state of being natural.
199. The ending of numeral (which end in shortened 'u') will have 'an'.
200. When using all the numbers from one onwards followed by 'Paththu'.  
The appearance of 'ān' in the middle is not inappropriate.  
'a :. thu' (of 'Pa :. thu') will disappear leaving 'p' consonant to stand.
201. The ending of 'yāthu' and the demonstratives  
which have āytham, have 'an' joined  
Then the āytham disappears there.
202. Before the names of the cardinal points (Directions)  
When joining with seventh case sign  
Increment word (in) may fit appropriately  
There the ending (shortened u) disappears with its consonant.
203. The consonant ending and the vowel ending other than those which are mentioned here when we examine, have the case signs joined  
Without having the increments necessarily.

## 7. UYIR MAYAṅGIYAL\*

204. Before the noun ending in 'a'  
If 'k, c, t and p' appear in non-case  
relation (as the initial of the coming word)  
The initial consonant doubles itself.
205. Adverbial participle, participle of compa-  
rison,  
'Ena' the elliptical form, demonstrative  
ending and  
'Āṅga', the connecting particle in prose-  
All these, have the hard consonants  
doubled.
206. Before the demonstrative (a) if, ṇ, ṇ and  
m, appear, the respective consonants  
double itself
207. If 'y' and 'v' appear as initials of the  
coming word 'v' stands between them.
208. Even if vowel comes, the appearance of  
'v' is not affected.
209. The lengthened form (of the demonst-  
rative 'a') is appropriate to appear in  
poetry.

---

\* The chapter that deals with the occurrence of phonemes when  
the standing word ends in vowel.

210. 'Sāva', the adverbial participle of 'Seya' form may have its final 'va' dropped.
211. 'Anna' the participle of comparison  
Vocative used to address one near  
'Seymana' the word in the sense of verbal noun  
Optative in the sense of command  
'Seytha' the participial adjective  
'Seyyiya' the adverbial participle  
'Amma' the expletive used in addressing and  
The words of 'a' ending denoting many—  
All these—stand without change, say the linguists.
212. 'Vāliya' in the model of 'Seya' has its final 'a' dropped.
213. The lengthening of the word 'amma' used as expletive is not prevented.
214. The final of the word denoting many may be lengthened in some words in poetic order when one follows another.
215. The final of words having two letters if they follow one after another, 'l' may change into 'ṛ'.
216. The change of 'l' into hard consonant is optional.
217. Even in case relations, the same course takes place.

218. In the case of words, denoting the name of the trees, the soft consonant appears.
219. The word, denoting child, has the increment 'in'
220. If 'aththu' comes in between, it is not forbidden.
221. The ending of the words, denoting many, maintains the course of case-relation.
222. The 'ā' ending is like that of 'a' ending.
223. Even the adverbial participle 'Seyyā' will not deviate from that (of doubling hard consonants)
224. In the compound of two nouns having 'um' disappeared 'a' appears truly.
225. The words ā, mā, the noun in the vocative case  
 The interrogative 'yā', the adjectival participle of negative in plural  
 The descriptive expletive 'miyā' denoting command and  
 The interrogative word used in self expression—  
 All these—have the natural joining, say the learned.
226. Even in case relations the same course takes place.

227. 'a' appears after 'ā' following a short letter and after the one letter word 'Ā'.
228. The word 'Irā' has not the said 'a'.
229. The word 'Nilā' joins with 'aththu'.
230. The words 'Yā', 'Pitā' and 'Thaḷā'  
These three nouns which denote trees have the soft consonants, after them.
231. There is no harm even if hard consonants appear there
232. The word 'Mā' denoting a tree and; Ā and 'Mā'  
These three nouns, take the course of the above.  
'a' and the hard consonants do not stand there  
'n' joins 'Ā' and 'Mā'
233. The consonant 'n' of 'Ān' remains with 'a'.
234. 'Pī' which comes after 'Ān' may shorten itself  
having the consonants doubled dropping 'n'.
235. The final limb of short letter shortens and the appearance of 'u' takes place in poetry \*

---

\* The final limb of short letter: a word of two letters in which the initial letter is short and the final letter is long: 'Puṛā': 'pu' is a short letter 'ṛā' is a long letter. 'ṛā' shortens into 'ṛa' and the 'u' appears: Puṛavu. ('v' appears to prevent hiatus)

236. Before the nouns which end in 'i'  
The hard consonants appear if joined in  
case relation.
237. The words 'Ini' and 'Aṇi' which denote  
time and place  
Adverbial participle and demonstrative  
are similar.\*
238. The 'i', standing at the end of the adverbial  
participle 'Inṛi', changes into 'u' in poetry  
traditionally.
239. The nature of the demonstrative 'i' is the  
same as that of 'a' already stated.
240. If the word 'Padhakku' comes after the  
word 'Thūni'  
It is in the nature of the case relation  
already described.
241. The word 'Nāḷi' drops its final 'i' with its  
consonant and  
The consonant 'd' appears there if 'uri'  
joins.<sup>1</sup>
242. The word 'Pani' when denoting season  
takes 'aththu' and 'in' as increments (in  
case relations)
243. The word 'Vaḷi' when denoting element  
is perfect in having the same ('aththu, and  
'in') say the learned.

---

\* Here adverbial participle and demonstrative are those which  
end in 'i'

<sup>1</sup> Nāḷi + uri = Nāduri

244. The 'Uthi' denoting a tree has the soft consonant.<sup>2</sup>
245. The word 'Puḷi' denoting the tree has the increment 'am'.
246. The other 'Puḷi' (which denotes taste) has soft consonant.<sup>3</sup>
247. There is no mistake if hard consonant appears (after the word Puḷi which denotes taste)  
It can be found in accordance with the usage.<sup>4</sup>
248. Before the names of the days (which end in 'i')  
When the verbs appear, the appearance of 'ān' between them is not in doubt.
249. Before the names of the month, if the verbs appear, the increment is 'ikku' only
250. The ending of 'i' is like that of 'ā'.
251. The nouns 'Nī' and 'Idakkar' (Pi) and  
The word 'Mī' which limits to space  
have not the appearance of hard consonants.\*
252. Before the word which limits the space ('Mī'), there may come the word which

---

<sup>2</sup> Uthi + kōdu = Uthiṅgodu

<sup>3</sup> Puḷi + kūl = Puḷiṅgūl

<sup>4</sup> Puḷi -- kūl = Puḷikkūl

\* Idakkar—The word which could not be spoken openly in an assembly is called 'Idakkar'.

- makes the appearance of the hard consonant.
253. Even in case relation, it follows the same rule.
254. 'Nī', the word of one letter stands in having the nature of the case relation  
The hard consonant does not appear.
255. The ending of 'u' is like that of 'a'
256. Before the demonstrative the same function takes place (when hard consonants appear)
257. If others (other groups of letters) come  
The positions cited above continue.
258. 'u' ending, having the demonstratives as initials, stands without change (where the hard consonants form the initials of the coming words)
259. When 'Anṛu' comes, it ('u' of athu) changes into 'ā' and  
When 'ai' comes, it disappears leaving the consonant.  
These occur in poetry—so say the learned.
260. Even in the case relations it follows the same rule.
261. 'Eru' and 'Seru' having 'am'  
are liable to change. It is to be found on examining.  
'm' of 'am' disappears with 'Seru' and

the hard consonant of the coming word doubles.\*

262. There may be places where the lengthening of 'lu' may occur and There appears 'u' after it.†
263. The word 'Odu' denoting a tree is like that of 'Uthi', a tree.
264. The final of the word, having demonstrative as initial stands in the nature of case relation. The doubling of hard consonants does not occur.
265. Ū's ending is in the nature of 'ā's ending.
266. The adverbial participle and the second personal pronoun (which end in ū) are not barred in having the hard consonants being doubled, if we examine.
267. Even in case relation the same condition prevails.
268. The letter 'u' must stand after 'ū' following a short letter (word) and after the one letter word (Ū)
269. The noun 'Pū' fails to have the above rules

---

\* 'Eru' — manure.

Seru — battle

† E<sub>l</sub>u — E<sub>l</sub>ūu

The appearance of hard consonant may also occur

(The appearance of respective soft consonant is natural)

270. The one letter word 'Ū' follows 'ā' (in having 'n' after it.
271. It will have the increment 'akku' also.  
Such usage is to be found in its proper place.
272. There is no harm in the appearance of 'in' between those two nouns 'Ādūu' and 'Mahadūu'
273. 'e' and 'o' shall not form the end of nouns  
Except in the second person—say the learned.  
They appear denoting certainty and distinctiveness respectively in non-case relations.
274. 'e' denoting certainty and 'o' denoting distinctiveness have not the occurrence of hard sounds.
275. The ending of 'ē' is in the nature of 'ū'
276. 'ē' denoting the sense of contradiction interrogativeness and number does not have the appearance of hard consonants as stated above.
277. Even in case relations it has the same position (of 'u')

278. The ending of 'ē' may have 'e' after it.
279. The word 'Cē' denoting tree has the same position of 'Odu' denoting tree.
280. If it ('Cē') denotes 'ox' it requires 'in'
281. Before the noun ending in 'ai' the appearance of hard consonants takes place if it is in case relation.
282. The demonstratives of 'ai' ending (when joining with the names of objects) have the same rules of case signs.
283. The words 'Visai', 'Nemai' and 'Namai' denoting trees-these three nouns have the same position of 'Cē', denoting tree.
284. The words Panai, Arai and Āvirai join 'am' when examined.  
'Ai' ending disappears in these words except 'Arai' leaving the consonant there, so say the poets.
285. When 'Attu' comes before 'Panai'  
'Ai' vowel drops away  
'ā' comes there instead.
286. If 'Kodi' comes, there 'ai' stands.  
The appearance of hard consonants cannot be prevented.
287. The month and day (ending in 'ai') have the same rules already described.

288. The word 'Maḷai' has the rules applied to 'Vaḷi'.
289. The 'ai' ending of 'Vētkai' in poetry  
Before the word 'Avā' disappears in the  
company of its consonant, say the poets.  
't' changes into 'ṇ'.
290. The ending of 'ō' is in the nature of 'ē'.
291. When 'ō' denote contradiction, interro-  
gation and doubt, the hard consonant  
does not appear.
292. 'ō' denoting that which is understood, has  
the nature of other 'ō's already described.
293. Even in case relation it assumes the state  
of 'ē'. The appearance of 'ō' occurs there.
294. If followed by 'il' 'o' does not occur.
295. There are words (of 'o' ending) which have  
the state of case signs.  
Hard consonants does not occur there.
296. Before the nouns which end in 'ou'  
The appearance of hard consonants is not  
forbidden both in case relation and non-  
case relation.  
The appearance of 'u' in both the two  
endings is quite appropriate—so say the  
learned.

## 8. PUḶḶI MAYAṅGIYAL

297. Before the verbal noun which ends in 'ṇ' in non-case relation or in case relations. If hard consonants (as initials of coming words) occur.  
The same letter (hard consonant) appears. 'u' joins there (the consonant of the standing word) †
298. Though 'ṇ, ṇ, m, v' join as initials of the coming word, 'u' stands as final of the standing word.
299. 'ṇ' when standing as final letter (of the standing word) the same changes take place.
300. In case relation 'u' disappears and 'a' stands.
301. When the final of 'Veriṇ' disappears fully, the appearance of nasals takes place (nasals of corresponding hard consonant)

---

\* The chapter that deals with the occurrence of phonemes when the standing word ends in consonant.

† Uriṇ, kadithu,—Uriṇu k kadithu.

302. The appearance of hard consonants also may take place.
303. The final 'ṇ' of standing word changes into 't'  
If hard consonants join as initials of coming word in case relations.
304. 'Āṇ' and 'Peṇ' stand without change as in the case of neuter nouns.
305. The word 'Āṇ' denoting a tree is in the nature of the word 'Arai' denoting a tree.
306. With the word 'Viṇ' denoting sky the increment 'aththu' joins in poetry when followed by verb.
307. The verbal nouns (endings in ṇ) are like those of verbal nouns.
308. The nouns denoting relations are without change.
309. 'Eṇ', the name of food, in non-case relations  
May stand in the nature of case relations.
310. 'Muraṇ', the verbal noun, stands in the nature of those two rules already explained.
311. The final 'm', if found in case relations disappears completely and the corresponding hard consonants appear.

312. When 'a' and 'ā' come, the lengthening of of 'a' which stands as final after the disappearance of 'm' may take place.
313. Some words may have the interchange of soft consonants with hard consonants. Such places of use can be known in usage.
314. The word 'Illam' denoting a tree is like that of 'Visai' tree.
315. In non-case relations it (m) changes into nasal.
316. When 'Kai' comes after the word 'Aham' leaving the first letter to stand, the disappearance of others which stand before 'kai' is not forbidden in the usage of writers.  
The nasal appears there instead.\*
317. If 'padu' joins 'Ilam', it (m) may stand in poetry.
318. The final of 'Āyiram' joins with 'aththu' When a lower number comes after it.
319. Even it (Āyiram) appears with adjunct, the rule holds good.
320. Measures and weights stand as in the case relation (When the words which denote measures and weights appear after Āyiram, the rules which are applied in case relations are to be followed).

---

\* Aham + Kai - Aṅgai

321. The pronouns of third and second persons and  
The words denoting nouns the initials of which are shortened  
In declension, follow the rules of the case signs.  
The appearance of nasals occur there.
322. If stated in non-case relations, they stand natural.
323. If stated in case or non-case relations  
The word 'Ellām' stands in accordance with the rules applied for joining case signs;  
The increment disappears in non-case relations.
324. Even the appearance of nasals is not incorrect.
325. If it indicates High class (Uyarthinaṭai) the nature of the case-sign stands.
326. The noun 'Num' has the appearance of nasal.
327. When using 'Num' in non-case relations, after the disappearance of 'u', 'i' joins the consonant; 'i' stands between. The final 'm' disappearing 'r' appears with dot.  
Then the coming word joins without having any change.

---

\* Num: num-nim -Nīr-ṇiyir.  
'y' is inserted to prevent hiatus.

328. All the verbal nouns (ending in 'm') are like verbal nouns (ending in 'n').
329. The nouns 'im', 'kam' and 'Urum'-these three nouns are like those verbal nouns.
330. In case relation those first two require the increment 'akku'
331. 'm' shortens even before 'v'
332. The names of days (ending in 'm') are like those (ending in 'i'), mentioned above.  
'Aththu' also is not forbidden before 'ān' and  
The consonant (m) also disappears, say the learned.
333. The final 'n' (of standing word) will become 'ṛ'  
When the hard consonant (of coming word) joins it in case relation.
334. 'man', 'sin', 'ān', 'in'.  
'pin', 'mun' and adverbial participle (which end in 'n') are  
In the same manner as said above, say the learned.
335. 'vayin' preceded by the demonstratives and 'vayin' preceded by 'e' stand in the same nature, say the linguists.
336. The word 'Kuyin' stands without change.

337. 'Ekin' when denoting tree, is in the nature of 'Āṇ' tree.
338. To 'Ekin' denoting other than tree 'a' is added;  
The hard consonant stands being doubled.
339. All the nouns, denoting relations stand in the (nature of the nouns of relations)  
(The nouns of relations which end in 'n' are having the same changes as those which end in 'ṇ'.
340. The word 'Mīn' varies in having the appearance of the hard consonant.
341. The word 'Thēn', when followed by hard consonants will have either the above-said nature or the doubling of hard consonants  
These two ways of joining are appropriate.  
The final (n) disappears when the hard consonant appears.
342. There is no harm even if the nasal appears.
343. If the nasal joins, it varies with the final.
344. The appearance of 'Iṇāl' after it (Thēn) is natural\*
345. It is entitled to stand with the consonant 'th' being doubled.

---

\* Thēn + iṇāl = Thēniṇāl

346. 'min', 'pin', 'pan' and 'kan'—  
These four word follows the nature of the verbal nouns.
347. The word 'kan' in case-relation is analogous to 'Ekin' denoting other than tree.
348. After the proper noun, if 'Thandhai' (noun of relation) comes  
The initial consonant (of Thandhai) disappears leaving 'a' to stand.  
'an' disappears leaving the consonant in the proper noun.†
349. Āthan and Pūthan, having the changes above described discard their consonants and 'a' (of 'Thandhai') completely.‡
350. When preceded by an adjunct, natural position prevails.§
351. When 'an' disappears leaving the consonant in the personal noun and when the noun of relationship denoting sons and daughters joins in ellipsis, the standing of the increment 'am' may be appropriate.
352. 'Thān', 'Pēn' and 'Kōn', these nouns are without change,  
When followed by nouns of relationship.

---

† Sath<sup>r</sup>han + Tha<sup>u</sup>dhai = Sathth + a<sup>u</sup>dhai = Saththa<sup>u</sup>dhai

‡ Āthan + Tha<sup>u</sup>dhai = Āth + a<sup>u</sup>dhai = Ā<sup>u</sup>dhai.

Pūthan + Tha<sup>u</sup>dhai = Pūth + a<sup>u</sup>dhai = Pū<sup>u</sup>dhai.

§ Perun Jāththan tha<sup>u</sup>dhai

353. 'Thān' and 'Yān' stand having the changes which apply to the joining of case sign.
354. (In non-case relation)  
Shortening and deforming do not occur—say the learned.
355. The final of 'Aḷan' having disappeared, the hard consonants appear.
356. The joining of 'ṛ' with the word 'il'  
When preceded by the word 'mun' is in the traditional way of deformed usage.
357. The final of the word 'Pon' having disappeared,  
'la' and 'm' appear there;  
This change occurs only in poetic diction
358. The final 'y' of the standing word has the hard consonant doubled, when the hard consonant appears as initial of the coming word in case relation.
359. The word 'Thāy' stands without change\*
360. When describing the action of the 'Mahan'  
The change is as said above (in the verse 358)†
361. There are words in which nasal may change place with hard consonant.
362. All non-case relations are natural.
363. The ending of 'r' is like that of 'y'.

---

\* Thāy + kai = Thāykai

† Mahanthāy + kalām = Mahanthāy kalām.

364. The words 'Ār', 'Vethir', 'Sār' and 'Pīr' have the appearance of nasal (after them when they are followed by the words which have hard consonants as initials.)\*
365. The word 'Sār' has hard consonant when 'Kāl' joins.
366. The word 'Pīr' joins with 'am'
367. The ending of 'l' is like that of 'n'
368. It becomes 'n' if nasals come (as initials of the coming word)
369. All non-case relations end in either way.
370. when 'th' comes the appearance of 'āytham' is not forbidden — say the learned.
371. The final (l) next to long letter may stand natural. (This rule applies only to words with two letters the first letter being long)
372. Nel, Sel, Kol and Sol even in non-case relation follow the nature of case relation.
373. If the word 'Il' denotes negative sense, The appearance of 'ai' and hard consonant or being natural (without any change) and the coming of 'ā' are in accordance with the tradition of having endings.
374. The word 'Val' is in the nature of verbal noun.

---

\* Ār + Kōdu = Ārāgōdu.

375. When 'Nāy' and 'Palakai' come  
'u' may disappear there,  
when 'u' disappears 'a' stands.
376. When 'Pūl', 'Vēl' and 'āl' join the coming  
words, 'am' appears in the middle.
377. All verbal nouns ending in 'l' are in the  
nature of verbal noun.
378. The word 'Veyil' stands in the nature of  
'Maḷai'
379. The final 'v' having demonstratives as  
initials, stands in the nature of case  
declensions as said before.
380. It becomes āytham in non-case relation  
when hard consonants occur as initial of  
the coming words.
381. When nasals join, it changes into the same  
(nasal).
382. If others join, it stands natural.\*
383. The remaining 'v' stands in the nature  
of verbal noun.
384. The ending of 'l' is like that of 'r'.
385. If the word 'Thāl' joins 'Kōl'  
the intervening of 'akku' may be proper.
386. The word 'Thamiḷ', also is like that.

---

\* Av + yāḷ = Avyāḷ, Av + vādai = Avvādai.

387. The word 'Kumiḷ', when denoting tree is in the nature of the word 'Pṛ'.
388. The word 'Pāḷ' alternates with nasal and hard consonant.
389. The word 'Ēḷ' stands in the nature of case declensions.
390. When measure, weight and number come the shortening of long initial and the appearance of 'u' are not forbidden (in the word 'Ēḷ') by grammarians.
391. When the word 'Paththu' drops its middle consonant, the 'āytham' which is in the shape of dots must appear.
392. When 'Āyiram' comes, 'u' disappears.
393. For the word 'Āyiram' preceded by 'Nūṛu' the above said shortening of long initial does not occur.
394. The finals 'ai', 'am' and 'pal' even in non-case relation stand in the same nature when joining 'Ēḷ'.
395. Even when vowel appears before it the same position continues.
396. The word 'Kiḷ' appears in either way (having the appearance or non-appearance of hard consonants).
397. The ending of 'ḷ' is like that of 'ṇ'.

398. It becomes 'ṇ' if nasals join
399. In all non-case relations it stands in either way-so say the linguists.
400. When 'th' comes (as initial of coming word)  
The appearance of āyatham is not forbidden.
401. There are joinings of words in which the final of long one stand natural and the rules of case-relation apply to non-case relations.
402. All the verbal nouns (which end in 'ḷ') are like verbal nouns.
403. The word 'Iruḷ' stands in the nature of 'Veyil'.
404. 'Puḷ' and 'Vaḷ' are like verbal nouns.
405. The final of the noun 'Makkaḷ' is to be changed into hard consonant in appropriate places to be known in usage.
406. May learned men also take into consideration. what they notice in usage on coalescence of consonants, in addition to what have been explained in this chapter !

## 9. KURRIYALUKARAPPUNARIYAL\*

(‘U’ is shortened when it joins the hard consonants at the end of the words. If the word consists of two letters, the initial letter will be a long one. It is called the word of two letters. The words which consist of more than two letters are called after the consonants which precede the final shortened ‘u’ in company with hard consonants. ‘U’ preceded by vowel, is called ‘Uyirththodar’ or vowel word; preceded by hard letter, ‘vanthodar’ or hard word; preceded by nasal letter, ‘menthodar’ or nasal word; preceded by medial letter, ‘idaiththodar’ or medial word and preceded by ‘āyatham’, ‘āythathodar’ or āythaword)

407. The ‘two letter word’, ‘vowel word’, ‘medial word’, ‘Āytha word’, ‘hard’ and ‘nasal words’

Those are the six where ‘u’ shortens.

408. Of those

A word, having two consonants joined in the middle, shall not be medial word.

---

\* Chapter on the change of phonemes when the standing word ends in shortened ‘u’.

409. Whether it is non-case relation or case relation in all the endings, 'u' stands (being shortened)
410. Hard word when followed by hard consonant as initial of a word  
The nature already enjoined may continue to stand.
411. When followed by 'y','i', having appeared, shortens, and shortened 'u' disappears completely.
412. 'Two letter words' and 'vowel words'  
When they are in case relation have the consonants doubled in the middle and the related hard consonant must occur,  
When followed by the word having hard consonant as initial.
413. There are words in which the consonant will not double in the middle.  
Then the hard consonant does not appear.
414. The 'medial word' and 'āytha-word' follow the above rules.
415. 'Hard word' and 'nasal word' have the hard consonant doubled.  
The nasal consonants of the nasal words will become either the final or the related hard consonant.
416. The name of the tree which ends in shortened 'u' has the increment 'am'

417. There are names of trees which do not have the nasals hardened.
418. The 'two letter word' and the 'hard word' may have 'am' joined in the conjunction of words, which join traditionally.
419. There are words denoting relationship which join 'akku' without having the consonants changed.
420. The words of numeral nouns follow the rules of case sign.
421. 'Van̄du' and 'Peṇ̄du' join with 'in'
422. 'An' is not forbidden to the word ('Pend̄u')
423. The endings of 'Yāthu' and the demonstratives having 'āytham' stand in having the rules applied to case signs.
424. When followed by vowels, 'dot-shaped āytham' must stand in the middle of the demonstratives in non-case relation.
425. When followed by others, 'āytham' disappears.
426. In non-case relation, all the words (which end in shortened 'u') end according to rules already enjoined.
427. "Hard 'u' word" has the appearance of hard consonant (when the initial of the coming word happens to be hard consonant)

428. The “nasal ‘u’ word” having lengthened its part of demonstrative and the “nasal ‘u’ word” having interrogative ‘yā’ as initial do not deviate from the rules of having hard consonant appeared.
429. The ‘Yā-interrogative-word’ stands natural also.
430. Those four words do not change in their nature.
431. If the word ‘uṇḍu’ denotes the quality of being, the disappearance of preceding final (vowel) with its consonant and the changing into ‘ḷ’ of the preceding consonant—these two changes—may occur when the hard consonant happens to come as initial of the coming word.\*
432. When two names, denoting directions (South, North, East, West) are joined ‘Ē’ is to be added to the final of the standing word†.
433. To denote the corner direction, the consonant and the ‘ḷ’ must disappear—so say the poets, and the consonant changes into ‘n’ when joining with ‘Theṛku’‡.

---

\* Uṇḍu + Poruḷ = Uḷporuḷ

† Theṛku + Vadakku = Theṛkē vadakku

‡ Vadakku + Kiḷakku = Vadakiḷakku

Theṛku + Mēṛku = Thenmēṛku

434. If all the numbers from 'Onṛu' (one) to 'Ettu' (eight) succeed 'Paththu' (ten), the shortened 'u' disappears with its consonant. The increment 'in' comes between, excepting in the case of number two.
435. When 'Iraṇdu' (two) comes the disappearing of the consonant in 'Paththu' and the doubling of 'n' are appropriate-say the learned.
436. Even if 'Āyiram' (Thousand) comes, the above mentioned rule will not change.
437. Even if the words denoting weight and measure come, the increment, 'in' will not disappear.
438. Before the final of the numbers from 'Onṛu' to 'Onbathu' the consonant of the standing 'Paththu' having disappeared and  
The coming of 'āytham' instead is said to be natural;  
The nature of the shortened 'u' is already enjoined,  
Except with the final of 'Āṛu' (six).
439. The consonant of the first two numbers (Onṛu and Iraṇdu) changes into 'r'  
Then 'u' joins it there.
440. The middle 'ra' of the number two will not stand there when joining.

441. The long initial of 'Mūṇṇu' (Three) and 'Āṇu' will be shortened.  
The consonant of 'Mūṇṇu' will change into 'p'
442. The consonant of 'Nāṇku' (four) shall become 'ṛ'
443. The consonant of 'Aiṇḍu' (five) shall become 'm'
444. The consonant of 'Ettu' shall become 'ṇ'
445. 'Th' will join 'o' of 'Onbān'  
The consonant succeeding 'o', becomes 'ṇ' being doubled  
The 'āyṭham' and 'p' of the word 'Paṇḍu' having disappeared  
'Ū' appears and the consonant 'th' becomes 'ṛ'
446. When the words denoting measure and weight appear, the rules already enjoined apply to them.
447. The consonant of 'Mūṇṇu' changes into the consonant of the coming word\*.
448. The consonant of 'Aiṇḍu' becomes the nasal of the respective hard consonant.
449. When the words, having 'k', 'c', 'th', and 'p' as initials of the coming words join (the above rules apply).

---

\* Mūṇṇu + Kalam = Mukkalam

450. Even if 'n', 'm', 'v' and 'a' join 'Ettu' there is no change in the rules already enjoined.
451. When 'n' and 'm' come as initials of the coming words 'Aiṇḍhu' and 'Mūṇṇu' have the consonants changed according to the coming consonants.
452. When 'v' comes, the consonant of Mūṇṇu, changes into the form of 'v'.
453. The consonant of 'Nāṇku' becomes 'l'
454. The consonant of 'Aiṇḍhu' disappears (when 'v' comes)
455. When vowel appears before the first two numbers,  
They (the linguists) say that 'u' disappears and the initials lengthen there.
456. The words 'Mūṇṇu', 'Nāṇku', and 'Aiṇḍhu' stand in the nature already enjoined (when 'v' comes as initial).
457. The initial of 'Mūṇṇu' may lengthen itself  
When the word 'Uḷakku' appears in the usage.
458. The word 'Āṇu' may lengthen its initial which is required to stand shortened.
459. The final of 'Onbadhu' will not change in its form.  
It will have the increment 'in' added.

- 460 Even if 'Nūru' (hundred) joins, the enjoined rule continues.  
(The rule enjoined is the same as that when 'Paththu' joins with numbers from one to eight)
461. The consonant of the 'Mūnru' becomes 'ṇ'.
462. 'Nānku' and 'Aindhu' do not change in their consonants.
463. The initial of 'Onbadhu' will have the change as already noted.  
The preceding consonant becomes 'ḷ' being doubled  
The word 'Nūru' loses the 'ṇ'  
'ū' changes into 'ā' – they say;  
'i' and 'r' intervene there  
'm' appears there the final being dropped.\*
464. When the word 'Āyiram' joins, the 'u' of first two numerals disappears.
465. There is no harm even if the initials lengthen.
466. The consonant of 'Mūnru' becomes 'v'.
467. The consonant 'Nānku' becomes 'ḷ'.
468. The consonant of 'Aindu' becomes 'y'.
469. The shortened 'u' of 'Āru' must disappear leaving the consonant.

---

\* Onbathu + Nūru = Thoḷḷāyiram  
Thonbadhu + Nūru  
Thoḷḷi + Āyiram = Thoḷḷāyiram

470. The final of 'Onbān' will not change in its form.  
It must have the traditional increment 'in'.
471. When 'Nūṛāyiram' follows the numbers from one to nine the word standing first undergoes the same change as in the case of joining 'Nūṛu'.
472. The word 'Nūṛu' when preceding the numbers from one to nine has the final limb there being doubled.
473. Even when they precede 'Paththu' the same change takes place.
474. The measures and weights do not deviate from the above rules; shortened 'u' and the nature of the hard consonant stand as mentioned already—say the poets.
475. The numbers from one onwards  
When preceding, 'Paththu' will have the consonant appeared in the middle.  
The standing 'āytham' must disappear.
476. If 'Āyiram' comes, there appears the increment 'in' and the consonant does not appear in the middle.
477. The measures and weights do not change in the way above enjoined.  
(The measures and weights stand for their names. If such names occur as the coming

words, the standing word 'Paththu' maintains the same nature which it has when preceding 'Āyiram' i. e. having increment 'in' and dropping the middle consonant 'th').

478. If hard consonants, 'ṇ', 'ṇ', 'm', 'y' and 'v' occur before the first number, the same nature formerly enjoined prevails.
479. When vowel, and 'y' succeed (oru) the initial 'o' changes into 'ō' and the 'u' of 'r' disappears completely.
480. After the final of the number from two to nine if the word 'Mā' appears in usage It stands in the position of 'M' measure'.\*
481. After the consonants 'l' and 'n' standing at the end,  
 'Um' and 'keḷu' and other increments  
 Appearing in the words as of usage  
 In the making of poetry, stand to give the sense  
 When indicating the case relation of things.
482. The semantemes, which have either vowels or consonants as final letters, denoting suggestion, quality or sound, The adjectives which are devoid of particles which denote five genders in those two 'Uyarthiṇal' and 'A.ṇ.ṇinai'.

---

\* The name of a measure which has 'm' as initial.

The adjective participles 'Seyyum' and 'Seytha' which are devoid of tense denoting particles

The group of numerals which join themselves with one another when denoting their numerical sense-these and such others are found in usage and they can't be found expounded of their formations in the chapter on joining of words.

483. The poets say that you must understand those changes found in poetical usage and those which become deformed in ordinary use when they appear in situations other than those enjoined here by making scholarly research in conformity with the usage.



தமிழ்நாட்டில் புகழ் பெற்ற இவ்வாறுதலிதான்.

**II Sol** *செல்லுபடியாகாதது*  
தமிழ்நாட்டில் புகழ் பெற்ற இவ்வாறுதலிதான்.

தமிழ்நாட்டில் புகழ் பெற்ற இவ்வாறுதலிதான்.

தமிழ்நாட்டில் புகழ் பெற்ற இவ்வாறுதலிதான்.

தமிழ்நாட்டில் புகழ் பெற்ற இவ்வாறுதலிதான்.

தமிழ்நாட்டில் புகழ் பெற்ற இவ்வாறுதலிதான்.

தமிழ்நாட்டில் புகழ் பெற்ற இவ்வாறுதலிதான்.

தமிழ்நாட்டில் புகழ் பெற்ற இவ்வாறுதலிதான்.

தமிழ்நாட்டில் புகழ் பெற்ற இவ்வாறுதலிதான்.

## 1. KILAVIYĀKKAM\*

1. Those denoting human beings are called  
High class  
All others are called Non-class  
These are two classes the words denote.
2. The male-denoting word, the female-denoting word and  
The epicene-denoting word are the three  
kinds of words which belong to High class  
group.
3. One-denoting word and many-denoting  
word  
These two belong to Non-class group.
4. The High class nouns which denote the  
female, after having ceased to denote the  
nature of male,  
And the nouns which denote God  
have no endings of their own;  
but will have the gender of High class.
5. The consonant 'n' signifies the male-denoting word.

---

\* The formation of sentences to express ideas.

6. The consonant 'l' signifies the female-denoting word.
7. The consonant 'r', the ending of 'a' and 'mār' these three  
Appear as the endings of epicene-denoting words.
8. The words which denote the singular (in non-class nouns) are those which end in shortened 'u' coming upon 'th', 'ṛ', and 't'
9. The plural-denoting words are three kinds which end in 'a', 'ā' and 'va'
10. These eleven letters which stand at the end of the words denoting five genders  
In two classes appear with the verbs.
11. The gender-denoting words of predicates and the gender-denoting words of subjects must not disagree in a sentence; and they must agree with one another according to their usage.
12. The word of noun, denoting hermaphrodite—will not be the word denoting masculine gender.
13. The answer and question must be appropriate in form and sense.
14. The question may become an answer if it comes in reply to a question.

15. The reply being not in the proper form is not forbidden if it gives the answer relating to the question.
16. Both in reply and question, the part and the whole can be compared or contrasted with the same.
17. The words of propriety in usage are not forbidden even if they are against the rules of grammar.
18. The nouns having adjectives which do not denote the opposite nature are allowed not in spoken dialect but in poetry.
19. Natural object should be described depicting their true nature (without giving reason.)
20. The objects which have undergone changes should be described using the verb derived from 'āku' which means 'to become' indicating change
21. The indication of change in an object is preceded by the reason for the change.
22. The word which indicates change may be used in usage without giving reason for the change
23. When the gender of an object (at a distance) is in doubt the plural verb is to be used.

24. When the word 'urupu' is used, and when the neutral plural is given, it is to be understood that there exists doubt regarding the 'thinai' of an object.
25. The word indicating negativeness may have the gender of the object other than the ascertained one
26. When the colour or the size or a part of the whole is given, the order is the adjective which indicates the colour, the size and the part of the whole, in a sentence.
27. The use of plural to denote a person or a thing is allowed in speech to indicate respect; but is not in accordance with the rules of grammar
28. The words derived from 'selavu', 'varavu' 'tharavu' and 'kodai' belong to the three persons, first, second and third.
29. Among these, the words radiating from 'tharu' and 'varu' belong to the first and second persons.
30. The other two belong to the other person (third)
31. The two words 'Yāthu' and 'Evan' appear when questioning about unknown objects.

32. Of these the interrogative word 'Yāthu' may be used when clearing the doubt about the object already known.
33. The particle 'um' must be added to the words which denote the limbs and the whole when the number of them is well-known and when they are followed by the verbs.
34. The same rule is to be followed in the case of transient objects also.
35. When the phrase 'allathu il' is used to denote the scarcity of anything (by a merchant) it is to be used along with the other thing available of the same category.
36. If the same thing asked for is denoted along with the phrase "allathu il" it must be preceded by demonstrative
37. Though the demonstrative does not point out the thing asked for in particular, the sense is the same.
38. When the proper noun and the demonstrative pronoun come together in a sentence along with the predicate, the demonstrative pronoun must not precede the proper noun and it must follow the proper noun.

39. In poetry it may precede the proper noun.
40. The word of reason derived from the demonstrative-‘Athanaḷ’-will appear (in a sentence) as in the nature of a demonstrative pronoun.
41. The proper name must not precede the word of distinction or title.
42. The different names when indicating one object must have one predicate. When they have different predicates, they fail to denote one and the same object.
43. When counting, the joining of the first personal pronoun with the neuter gender is not prohibited.
44. The gender-denoting words of singular number (‘Oruvan’ and ‘Oruththi’) will not stand in the order of counting.
45. The joining of High class nouns with Non-class nouns by conjunctive ‘um’ is not forbidden when such conjoining is followed by the optative mood.
46. A common term which denotes different kinds must not have a predicate which belongs to one kind.
47. Even in counting (different kinds) the same rule is to be observed.

48. The doublets cannot express their appropriate senses if they are separated.
49. Choosing one name excluding others to denote a group of different persons or things must take place either on the basis of superiority or on that of majority in High class (Uyarthinaṭai) and Non-class (Aṭṭinaṭai)
50. The exclusion of opposite sexes by the mention of nouns and verbs is in accordance with usage and it is not to be confused.
51. The nouns belonging to High class and Non-class may end generally in predicate belonging to Non-class in poetry.
52. One word for many senses falls into two kinds  
They are those which differ in having verbs and those which do not differ.
53. Of those,  
The verb-differing ones express their senses by means of having particular verb, by having their kind along with them and by environment.
54. The nouns having the same verbs must be clearly put with proper adjuncts to differentiate them.

55. One who wants to express his idea clearly must express it in un-ambiguous terms.
56. The nobility, manliness, youth, old age, slavery, strength, newness, group womanhood, kingship, boyhood and girlhood, childhood, noun of changed nature, words derived from limbs, words denoting love, honour, hatred and valour these eighteen and such other words which are to be understood by intuition have predicates of Non-class even though they denote objects of High class.
57. Time, world, soul, body, fate-deciding God, action, elements sun, moon and word, these ten and such other words never express gender of High class though they belong to High class.
58. These never express gender of High class standing in their forms unchanged.
59. When they change in the forms they can express the gender of High class.
60. Expressed words may imply related ideas.
61. 'Kaṇ' (eye) 'Thōḷ' (shoulder) 'Mulai' (breast) and such other words which

denote limbs in pairs need not necessarily denote plural number unless either they are followed by plural verbs or they have the plural suffix.

## 2. VĒRRUMAI IYAL\*

62. They (my predecessors) say that cases are seven.
63. If vocative, which is formed when one is addressed, is included, it amounts to eight.
64. They are  
'peyar', 'ai', 'odu', 'ku'  
'in', 'athu', 'kaṇ', 'viḷi' standing at the end.
65. Of them,  
the first case will have the noun unchanged
66. Denoting the being of a thing, having operative mood  
indicating the action of a thing, having a question  
expressing the nature of a thing, having a noun—  
these are the predicates of the 'peyar' or the first case.
67. There are compounds of nouns which are eligible to stand as the first case in the same category.

---

\* Chapter on cases.

68. The nouns of all persons, being understood, stand  
in the nature of having predicate—  
this is the right way—say the learned.
69. In the said order the case signs, without  
being changed  
have the nature of standing at the end of  
the nouns—say the learned.
70. The nouns never denote tenses, except  
those ones which are formed of verbs.
71. The second one is the case which is  
named 'ai'. Whenever it occurs, it  
has verbs and appellative verbs as  
predicates (to denote objects)
72. The learned say that the second case or 'ai'  
case denotes the following and such other  
actions  
as their objects. They are protecting,  
comparing, riding, building, scaring,  
praising, despising, acquiring, losing,  
loving  
getting angry, conquering, rejoicing,  
learning,  
cutting, shortening, collecting, dividing,  
weighing, measuring, counting, making,  
reaching, going, hating, looking (at),  
fearing,  
and destroying.

73. The third one is the case which is named as 'ōdu' which has agent or instrument as basis.
74. The learned say that. it operates on that which serves as material cause, that to which it fits, that by which something is done, that by which one flourishes, that by which something is got, that with which something is mixed, that which acts with another in company, that which acts with another which is inactive, that to which something unsuitable is compared, and that which is having 'in' and 'ān' to denote causes.
75. The fourth one is the case which is named as 'ku' which serves to receive anything.
76. The learned say: that for which some action takes place, that to which someone agrees, that which is apportioned to some body, that which is transformed, that which is suitable to somebody, that for which something is done, and to express friendship, enmity, love and greatness—these and such others belong to this case.
77. The fifth one is the case which is named as 'in' which denotes the nature of a thing in its relation to another.

78. The learned say that it is used to express the colour, shape, measure, taste, coolness, hotness, fear, goodness, evil, smallness, largeness, hardness, softness, ferocity, agedness, youth, superiority, inferiority, newness, oldness, resource, poverty, wealth, smell, separation, multitude, fewness, and detachment and such others.
79. The sixth one is the case which is termed as 'athu' which denotes the relationship in things, attached inseparably or separably.
80. The scholars say that the words which indicate the relationship towards nature, possession, kinship, connection, activity, maturity, occupation, instrument, association, document, capital, limb, group, composition, state, residence, and such others comprise the species of relation.
81. The seventh one is the case which is termed as 'kaṇ' which appears to denote action, place and time when a performance takes place.
82. The learned say that 'kaṇ', 'kāḷ', 'puṇam', 'aham', 'uḷ', 'uḷai', 'kiḷ', 'mēḷ', 'pin', 'sār', 'ayaḷ', 'puḍai', 'thēvahaḷ', 'mun',

**‘idai’, ‘kadai’, ‘thalai’, ‘valam’, ‘idam’, and such others belong to the seventh case.**

- 83. When the sense of the case is brought out in the compounds where case sense is expressed without the case signs, all the words, which are indispensable to expand the compounds, may be used freely.**

### 3. VERRUMAI MAYAṅGIYAL\*

84. The 'kaṇ' case serves to denote the support of non-physical nature, the sense of 'ai' case.
85. The scholars say that 'ai' and 'kaṇ' do not differ in their use when they precede verbs and succeed limbs.
86. The words derived from 'Kaṇṇal' and 'selavu' agree in having a verb.
87. When the whole followed by the part has 'athu' case, the part will have 'ai'.
88. The scholars say that it is clear that if 'ai' joins the whole, the 'kaṇ' case comes upon the part.
89. The whole and the part cannot be differentiated permanently. They can be termed as such in the contexts only.
90. The noun, denoting a heap, does not differ from this mode and this is the usage of ancient times.

---

\* Chapter on interchange of cases.

91. The 'odu', (suffix of third case) having one verb in the joint action of superior and inferior, occurs in the superior-denoting word.
92. The scholars say that the 'word of cause' followed by 'ākkam' expressed in third and fifth cases is of the same nature in both cases.
93. The action of looking without physical eyes ('nōkkal nōkkam') governed by the second case may denote in the same case the cause of action governed by the third and fifth cases.
94. The 'athu' case in High class ('uyar thiṇai') elliptical construction, will have 'ku' instead of 'athu' when the construction is expanded.
95. When the verb is in the nature of perplexity the second and third cases are not forbidden when the meaning of the phrase is brought out.\*

---

\* Puli konṇa yānai

The verb 'konṇa' may mean either killed or being killed. When it means 'killed' the second case will appear-Puliyaik konra-'ai' is the suffix of second case.

When it means being killed the third case will appear-Puliyān kollappatta-'ān' is the suffix of third case).

96. The men of linguistic knowledge will clearly understand the real meaning of the phrase from the words which follow the noun at the end.
97. In a phrase of elliptical construction which expresses protection the suffixes 'ai' and 'ān' have equal claims to stand.
98. In the sixth case when denoting the right of habitation, the seventh case also may appear in the noun which denotes the land of living.
99. The noun which denotes the recipient, dropping the suffix 'ku', may have the sixth case ('athu').
100. The word expressing fear will follow the fifth (case sign) or second (case sign) to give meaning in elliptical construction when expanded.
101. The learned will have no confusion with regard to the use of one case sign for another and to the use of one sense with another case sign as said above and these are in conformity with ancient rules of usage.
102. Words followed by case suffixes, when they succeed one another, may end in one predicate if sense is completed.
103. Standing of case suffixes at the end or in the middle of a sentence while expressing

- their senses in conformity with usage is not forbidden by the learned.
104. The learned say that it is in accordance with usage to have different case signs in one sentence and to drop them (in a sentence)
  105. No declension will have the case signs dropped at the end except 'ai' and 'kaṇ'
  106. Whatever may be the case signs employed the naming of cases depends upon the senses expressed by them.
  107. The words of declensions will not deviate from their usual senses even if they are followed by negative verbs.
  108. The case suffixes 'ku', 'ai', and 'ān', while standing at the end of a sentence, may have 'a' joined in verbs.
  109. The learned say that 'ku', and 'ai' will not have 'a' in words which denote neuter.
  110. In accordance with the ancient usage the fourth case suffix is used to indicate the sense of the sixth case "this of this is of this nature"; that of the second case, "this will hold that", that of the third case, "this is fit to be done by him", that of the sixth case denoting relationship, that of the fifth case denoting the boundary of the land and comparison of nature, that of the seventh case denoting time,

that of the words derived from 'paṟṟuvidu' 'thīrnthu' and such others

111. It is not forbidden to use other case signs also in a similar way in syntactical order.
112. The learned men say that there are eight primaries for doing an action. They are doing, doer, object, place, time, instrument, recipient and the result.
113. All these may not find place in usage.
114. Metonymy is the whole for the part, the part for the whole, the place of production for the product, the nature of the quality for the object possessing it, cause for effect. "Irupeyar ottu" (the compound of the nouns of which the first number denotes an object similar to the second number of the compound) and the doer for the object done by him.
115. They are those which denote that have connection with them and those which denote that have no connection with them. When we try to explain them, these different natures must be clearly understood.
116. Scholars say that it would be legitimate to include measures and weights with the above group.
117. If there are others which are not mentioned here they can be understood as such in the manner described here.

#### 4. VIḷI MARAPU\*

118. The vocative is said to be clear in its nature with the nouns which have it.
119. What those are will be explained in this chapter.
120. Those are four ending in 'i', 'u', 'ai' nad 'ō' which are the nouns of vocative case belonging to High class.
121. Of them, 'i' will change into 'ī' and 'ai' into 'āy'.
122. 'ō' and 'ū' join with 'ē'
123. 'u' is the shortened 'u'
124. Scholars say that the other vowels will not have vocative in High class.
125. The words of lengthened nature which end in 'i', will stand without change in vocative.
126. The ending of 'ai' in the nouns of relation may change into 'ā.'
127. Words which are used as vocatives to call upon near ones will not change.

---

\* The tradition of vocative case.

128. The nouns of consonant endings are four which end in 'n', 'r', 'l' and 'ḷ', which have vocatives.
129. The nouns which end in other consonants will not have vocative case.
130. Of these,  
'an' ending may become 'ā'.
131. In near vocative it may be 'a'.
132. The 'an' ending will stand without change.
133. The 'ān' ending of verb, used as noun, may change into 'āy' in the vocative.
134. The noun of quality of the same ending is of similar nature.
135. The noun of prolongation (which ends in 'an') is in the nature of the noun of prolongation (which ends in 'i').
136. The noun of relation (which ends in 'n') will have 'ē'.
137. The noun 'thān', demonstrative pronouns, the noun 'yān' and the interrogative pronoun—all these—will not have vocative case.
138. 'Ār' and 'ar' will change into 'īr'.
139. In verbal nouns, the joining of 'ē' is not wrong.\*

---

\* Here 'thoḷil peyar' (Verbal noun) means the verb used as nouns ('Vinaiyāl āṇaiyumpēyar')

140. The noun of quality of the same ending is of similar nature.
141. The noun of prolongation (aḷapedaipeyar) (which ends in 'r') is in the nature of the noun of prolongation (which ends in 'an')
142. The demonstrative pronouns (of 'r' ending) are of the same nature as already mentioned (of 'n' ending)
143. The changed form of noun ('ṇiyir') and interrogative noun-these two are of the same nature of above said pronouns.
144. The remaining two nouns which end in 'l' and 'ḷ' will have their last but one vowel (or syllable) lengthened.
145. If the last but one syllable is long it remains unchanged.
146. The ending of 'āḷ' which appears in the nouns of verb and quality will change into 'āy' in the vocative case.
147. The nouns of relation are of the nature of other nouns of relation.
- 48 The demonstrative pronouns and interrogative pronouns are of the same as said above, so say the poets.
149. The noun of prolongation is in the nature of the noun of prolongation of other endings.

150. The common nouns of non-class (a ∴ ṛinai) which end in the above said letters, are of the said nature when they are used in the vocative case.
151. When all the nouns of non-class which end in vowels and consonants, become vocatives,  
it is clear and certain that the appearance of 'ē' takes place.
152. All the nouns which are said to have vocative case will exceed their limit of sounds when used to address persons at a distance.
153. The lengthening of the word 'amma' used as expletive, but not as a noun of relation, will be considered as of the vocative case by the people of clear understanding.
154. The words which express relationship having 'tha', 'ṇa', 'ṇu' and 'e' as initial letters, 'n', 'r' and 'ḷ', as final letters, and such others do not have vocative case.

## **5. PEYAR IYAL\***

155. All the words indicate objects.
156. The scholars say that a word can denote the nature of its object and of its form
157. They say that the knowing of the object is of two ways – directly and by suggestion.
158. The linguists say that the words are said to be of two kinds, noun and verb.
159. They say that the morphemes ('idaiccol') and semantemes ('uriccol') may appear depending upon them.
160. Of them,  
On examining, the nouns are said to be of three categories – those which belong to high class and those which belong to non-class and those which belong to both classes, in usage.
161. Nouns can be classified into five genders of two classes,

---

\* Chapter on Nouns.

162. Of those  
 The nouns which stand as 'avan', 'ivan',  
 'uvan',  
 The nouns which stand as 'avaḷ', 'ivaḷ',  
 'uvaḷ',  
 The nouns which stand as 'avar', 'ivar',  
 'uvar'  
 The nouns which stand as 'yān', 'yām',  
 'nām'  
 'yāvan', 'yāvaḷ', 'yāvar' - these three including—  
 those fifteen are high class nouns of  
 gender-denoting nature.
163. The word 'mahan' which follows 'āṇmai'  
 The word 'mahaḷ' which follows 'peṇmai'  
 The 'ikara' ending which follows 'peṇmai'  
 'i' and 'ai' which appear following the root  
 'nam'  
 'mahan' and 'mahaḷ' which do not denote  
 the relationship of son and daughter.  
 The nouns 'mānthar' and 'makkaḷ'  
 Those two nouns 'ādū' and 'mahadū'  
 'An' and 'ān' which have demonstratives  
 as initials.  
 The female-denoting word having those  
 (demonstratives) as initials,  
 Including the comparison-denoting word—  
 All those fifteen are of the same nature.
164. The words 'ellārum' and 'ellīrum' and  
 'mahan' standing after 'peṇmai'—denoting

word are of the same nature, say the scholars

165. The nouns formed after land, family, group  
 The nouns formed after action, possession, nature  
 The nouns denoting relationship of many  
 The nouns denoting the names formed after limbs  
 The nouns denoting the many belonging to the classes  
 The nouns denoting the names used in plays and games  
 The nouns derived from numerals  
 All these are of the same nature.
166. Such others, denoting plural and singular genders (numbers) of high class, belong to the same class (High).
167. The nouns which stand as 'athu', 'ithu' 'uthu'  
 The nouns having 'āythams' formed after those (demonstratives) standing as initials  
 The nouns which stand as 'avai', 'ivai', 'uvai'  
 The nouns having 'v' formed after those (demonstratives)  
 Including the nouns 'yāthu', 'yā', 'yāvai'-  
 These fifteen belong to the gender of non-class nouns.

168. The nouns 'palla', 'pala', 'sila'  
 The nouns 'uḷḷa', 'illa',  
 The nouns of verbs and those of quality  
 (nature)  
 The nouns denoting numerical totals  
 Including the nouns of comparison  
 All these nine are of the same nature.
169. Those neuter nouns joining 'kaḷ', belong  
 to the words denoting neuter plural.
170. Such others belonging to non-class, denot-  
 ing plural and singular, are of the same  
 class.
171. The neuter nouns without 'kaḷ' suffix  
 indicate the number of singular or plural  
 when followed by verbs.
172. On examination, it is found that  
 all the words which are common to both  
 classes and which change in their senses  
 in accordance with the context  
 indicate their genders by means of verbs  
 they have.
173. The word which excludes epicene and  
 indicates present tense may indicate the  
 singular of high class when such verb  
 occurs.
174. The nouns of arbitrary nature, the nouns  
 derived from limbs, the nouns derived  
 from limb and main, the nouns denoting

relationship, 'thām', 'than', 'ellām', 'ṇīyir', 'ṇī'—all these and such others when appearing, may be taken as of the same nature

175. Of those  
Four are nouns of arbitrary nature; four, nouns of limb; four, nouns of limb and main; two, nouns relationships; and all the rest indicate their nature – so say the linguists.
176. Those are :—  
The nouns of arbitrary nature are of four kinds, which are termed as feminine, masculine, plural and singular nouns.
177. The nouns of limbs are of four kinds - feminine, masculine, plural and singular.
178. The nouns of limb and main are of four kinds – feminine, masculine, plural and singular.
179. The nouns of relationship are said to be two - feminine and masculine.
180. All the nouns which indicate feminine gender belong to singular of neuter or of feminine (high class).
181. All the nouns which indicate masculine gender belong to singular of neuter or of masculine (high class).

182. All the nouns which denote plural may belong to neuter singular, neuter plural, or high class singular.
183. All the nouns which denote singular belong to neuter singular and high class singular.
184. The word 'thām' belongs to plural
185. The word 'thān' belongs to singular
186. The word 'ellām' stands where plural sense is intended to be denoted.
187. When denoting high class, it ('ellām') belongs to the first person only.
188. The words 'ṇiyir' and 'ṇi', without being able to denote classes, belong to both classes.
189. Of these  
The word 'ṇi' belongs to singular.
190. The other ('ṇiyir') belongs to plural.
191. The word 'oruvar' belongs to both genders (masculine and feminine).
192. When denoting its nature, it belongs to plural (verb)\*.
193. If we want to know the genders of those, it is to be understood from the context.

---

\*Though 'Oruvar' denotes a single person, it must end in plural verb in conformity with its suffix 'ar' which belongs to epicene plural.

194. The word which deviates from its masculine form by denoting feminine gender stands in the nature of feminine while having predicates.
195. There are nouns which have 'ā' changed into 'ō'.  
Such change can be seen in poems.
196. The nouns which belong to both high class and non-class ('uyarthiṇai' and 'aḥṛiṇai') will not denote high class when used in poetry to denote things of 'Iṛai'ci'.†
197. These nouns exclude those associated with the regions. (So the nouns which are associated with the regions traditionally may denote both high class and non-class).

---

† 'Iṛai'ci': In Tamil, the land is divided into five regions. The things which are found in each region are called 'Karupporuḷ' which is styled here as 'Iṛai'ci'.

## 6. VINAI IYAL \*

198. The verb has no cases but only tenses.
199. The scholars say that the tenses are three.
200. They are past, present and future.  
These tenses may be denoted even by  
appellative verb ('Kuṛippu vinai').  
This is the true nature of the birth of verbs.
201. All the verbs which denote tenses plainly  
and by context appearing in the usual way  
are of three kinds of usage.  
They are those belonging to high class,  
those belonging to non-class and those  
belonging to both classes.
202. Those are the words which end in 'am'  
'āṁ', 'em', and 'ēṁ'  
and the words which end in 'kum', 'dum',  
thum' and 'ṛum'.  
Those eight words denote first person in  
plural.
203. The words which end in the consonants  
'k', 't', (d) 'th', and 'ṛ' being followed by  
shortened 'u' and the words which end in

---

\* Chapter on verb.

'en', 'ēn', and 'al' - 'are the seven belonging to first person in singular.

204. Of these the word 'seyku' though completed by verb will not change in its nature as finite verb.
205. The four words which end in 'an' 'ān', 'aḷ', and 'āl' belong to the third person in singular.
206. The three words which end in 'ar', 'ār' and 'pa' belong to the third person in plural.
207. The word which has 'mār' as final part of it belongs to the third person plural completed by verb. - so the scholars say.
208. These twenty-three which denote singular and plural belong to high class as already said.
209. Of those the verbs which denote plural in the first person may include the words of neuter when counting.
210. The interrogative word 'yār', belongs to three genders of high class.
211. The 'ā' in three endings which denote genders will change into 'ō' in poetry.
212. The word which ends in 'āy' also may change as those (said above).

213. The case styled as 'athu', indicating the sense of possession, the case styled as 'kan' indicating the sense of place, and the words derived from the words of comparison and quality - all these - denote tense by context.
214. The verbs derived from 'anmai', 'inmai', 'uṇmai', 'vanmai' and such others which are in the nature of denoting tense by context, denote tenses by context.
215. The appellative verbs, denoting singular and plural in high class, are not different from the words above cited.
216. The three words which end in 'a', 'ā', and 'va' belong to neuter plural.
217. The verbs which denote third person singular in the neuter gender are those which end in 'th', 'ṛ', and 't' (d) followed by shortened 'u'.
218. These six which denote plural and singular belong to non-class.
219. The interrogative word 'evan' belongs to the two genders of the same class.
220. The words 'inṛu', 'ila', 'udaiya', 'aṇru', 'udaiththu', 'alla', 'uḷa', the words denoting quality, limb and quality, and comparison—these ten are appellative verbs.

221. The appellative verbs, denoting plural and singular in such manner, are not different from those of neuter gender already mentioned.
222. The verbs belonging to second person, optative mood, adverbial participle, the verbs indicating negation, the word 'vēṛu', the type of words such as 'seymmana', 'seyyum' and 'seythu'—these eight words—belong to both classes differing in their meanings when used in either.
223. Of them the verbs of second person which end in 'i', 'ai', and 'āy'—are three which belong equally to singular of both high class and non-class.
224. The three verbs which end in 'ir', 'ir' and 'min' belong to the plural of both high class and non-class—the scholars say.
225. The remaining words belong to three persons and five genders when appearing in usage.
226. Of them, the verb, denoting optative mood, may not belong to the second person and the first person.
227. The third person in epicene plural, the second and the first persons—these three—have not 'Seyyum', denoting present tense.

228. The adverbial participles are nine which are 'seythu', 'seyyu', 'seybu', 'seythena' 'seyiyar', 'seyyiya', 'seyin', 'seya' and 'seyaṛku'.
229. 'Pin', 'mun', 'kāḷ', 'kadai', 'vaḷi', and 'idaththu' and such others indicating time are of the same nature.
230. Of them  
the three standing first in order may end in the verbs of the subject.
231. The scholars say that when  
these three words,  
without modifying the verbs of the limb  
intervened, may modify the whole,  
the verbs are of the same nature.
232. The other adverbial participles may end  
either in verbs of the subject or in other  
verbs.
233. The adverbial participles of different types  
if used in one sentence, succeeding one  
another without completion may have the  
senses completed if the last one is  
completed.
234. The adjectival participles 'seyyum, and  
'seytha' belong to the words denoting  
land, object, time, instrument, agent and  
action.
235. When the word 'seyyum' qualifies those  
(six) it belongs to those three (third).

person in epicene plural, second person and first person - which are not allowed before to be qualified by it. )

236. The adjectival participle and the adverbial participle though used in the negative sense, do not lose the function of participle
237. No word is forbidden from standing between the participles and the words following them if the context is suitable
238. Of them  
the word 'seyyum' - the adjectival participle - drops the final 'u' with its consonant. The scholars say that such places (where the 'u' drops out) can be found out.
239. The past tense of the adverbial participle 'seythu' may have the chance of being completed in future tense.
240. All the words which denote objects existing for all time - past, present and future - must have the verb of present tense which has the capacity of being common to all tenses.
241. The scholars say that the use of past tense in the place of future and present tenses will indicate the hastiness of action.
242. When denoting the result of an action being excessive without referring to any

particular person or thing it will have true effectiveness if expressed in present tense.

243. The verb denoting the action of command or wish, 'do this', may indicate the two—the dcer of the action and the person who commands or wishes the action.
244. The interrogative verb which has the function of denoting certainty may have the capacity of denoting negative sense also.
245. The past and present tenses may be used in the place of future tense when denoting an action which is quite natural and very certain to occur.
246. It is an accepted usage to use object as subject.
247. The past and future—these two tenses—may appear well when used in the place of one another.
248. The scholars will not forbid the other tense (persent) also in this use of one for another.

## 7. IDAI IYAL \*

249. The morphemes are to be used along with the nouns and verbs. They have no independent existence.
250. They are,  
those which help to give the proper meanings in the joining of words ;  
those which denote tenses in the making of verbs;  
those which serve as case signs in declensions of nouns ;  
those which serve as expletives in the formation of words ;  
those which serve as particles of euphony in the formation of words ;  
those which serve as symbol of ideas  
and those which convey sense by means of comparison.†  
These are the nature of morphemes, if defined.
251. The scholars say that their appearance either before or after words, the change in

---

\* Chapter on morphemes

† ('oppil valiyā' must be 'oppin valiyā'.)

their endings and the appearance of one before another, are permissible.

252. The scholars say that the morpheme 'man' denotes three senses which are that which is past, that which is created and that which is understood.
253. The morpheme 'thil' denotes three senses which are desire, time and suggestion (inference).
254. The morpheme 'kon' denotes four senses which are fear, uselessness, time and greatness.
255. The morpheme 'um' denotes eight senses which are incompleteness, greatness, doubt, negativeness, completeness, enumeration, clearness and benefit.
256. The scholars say that 'ō' denotes six senses which are separation, interrogativeness, inference, clearness and greatness.
257. The 'ē' serves five purposes which are denoting clearness, interrogativeness, separation and enumeration, and being final syllable.
258. The morpheme 'ena' stands in the six senses which are of verb, of intention, of sound, of nature, of enumeration and of noun.
259. The morpheme 'enṛu' is of the same nature (as that of 'ena')

260. The morpheme 'thil' which denotes desire, belongs to the first person only.
261. The 'ē' which denotes clarity and 'ō' which denotes honour will have the lengthened sound.
262. The morpheme 'maṛṛu' functions in two ways – it changes the sense of the verb and it serves as a syllable – the scholars say.
263. The morpheme 'eṛṛu' denotes that which is past.
264. The morpheme 'maṛṛaiyathu' denotes object other than the one which is pointed out.
265. The morpheme 'maṇṇa' gives clarity.
266. The morpheme 'thaṇjam' means easiness.
267. The scholars say that the morpheme 'an̄thil' denotes the place and stands as syllable.
268. 'Kol' denotes doubt.
269. 'El' denotes brightness.
270. The morpheme 'ār' when succeeding a proper name ends in a verb which belongs to epicene plural.
271. That it may stand as syllable is to be found out sometimes.

272. 'Ē' and 'kurai' stand as lengthened morphemes to give sweetness and to serve as syllables
273. The morpheme 'mā' stands as a syllable succeeding the verb of optative mood.
274. 'Miyā', 'ika', 'mō', 'mathi', 'ikum' and 'sin' — these six serve as particles of verbs belonging to the second person.
275. Of them,  
'ikum' and 'sin' have the suitability of joining other persons also — the scholars say.
276. 'Ammā', draws the attention.
277. 'Āṅga' serves as syllable.
278. 'Pōl' which does not denote comparison is of the same nature.
279. 'Yā', 'kā', 'piṛa', 'piṛakku', 'pō', 'arō' and 'māthu' —  
these seven morphemes serve as expletives.
280. 'Āka' 'Ākal' and 'enpathu'-these three are the syllables of doublets.
281. When a vowel ('au') having two 'māthirais' and not standing in the final syllable of a word appears in one word of a doublet without the lengthened sound, a difference in sense is denoted and such difference

can be understood from the tone of the speaker.

282. 'Ē' standing as final of 'naṇṇu'  
'ē' standing as final of 'aṇṇu'  
'ō' standing as final of 'aṇṇu'  
'ō' standing as final of 'an'  
And such others which appear in doublets denote the senses of what they stand for by the variation of tone.
283. The 'um' of inference will not be followed by 'um' of negative sense in a sentence.
284. If the sentence which denotes inference has no 'um' it must not follow, but must precede the sentence which has 'um'.
285. The 'um' which denotes completeness standing at the end of a numeral may denote incompleteness also.
286. The ending of 'ē' in a stanza may have one unit of sound.
287. The number-denoting 'um' and ena' have not the necessity of having total number.
288. The number-denoting 'ē' though appearing at intervals may have the total number-so say the learned.
289. The word 'enā' and 'enrā' are used to denote counting without having 'um'.

290. The ending of counting by those ('enā' and 'enṛā') the ending of nouns without 'um' in counting, and the ending of 'ē' in counting, wherever they appear, they do not stand without number.
291. The learned do not forbid the disappearance of 'um' in the order of counting.
292. There are places where 'um' is changed into 'undhu'
293. The morphemes which are used in counting will not change in their nature even if they appear in verbs. The nature of each must be remembered.
294. Though 'enṛu', 'ena', and 'odu' may appear only at the end in counting, they are to be supposed to stand at each word of counting.
295. Though the sense of each morpheme is described here in accordance with its nature and though they may change in form and sense when appearing with verbs and nouns you must have them all after knowing their true nature.
296. If such others not described here appear in use their nature should be examined with reference to the rules discussed.

## 8. URI IYAL \*

297. If 'uriccol' is defined, it will be found to have originated from sound, suggestion and quality. Its form may be changed into noun or verb. Though either one word stands for many senses or many words stand for one sense the unused word being combined with that which is often used, each in its traditional form, whichever the word may be it will denote its own sense.
298. The discussion concerns words rarely used and difficult to understand; not words often used and easily understood.
299. They are  
'uṛu', 'thava' and 'ṇani' – these three stand to denote the sense of either many, or abundance or fullness.
300. 'Uru' means fear and 'purai' greatness.
301. 'Kuru' and 'keḷu' denote colour.
302. 'Sellal' and 'innal' mean distress.
303. 'Mallal' means 'fertility'.

---

\* Chapter on Semantemes

304. 'Ē' means abundance.
305. 'Ukappu' means rising and 'uvappu', joy.
306. 'Payappu' means usefulness.
307. 'Pasappu' denotes colour.
308. 'Iyaipu' means joining.
309. 'Isaippu' means tune.
310. 'Alamaral' and 'therumaral' – these two denote the state of troubled mind.
311. 'Maḷa' and 'kuḷa' mean youth.
312. 'Sīrthi' means great fame.
313. 'Mālai' means nature.
314. 'Kūrppu' and 'kaḷivu' denote excess.
315. 'Kathaiḷvu' and 'thunaiḷvu' mean fastness.
316. 'Athirvu' and 'vithirppu' mean trembling.
317. 'Vārthal' 'pōkal' and 'oḷukal' – these three mean order and length.
318. 'Thīrthal' and 'thīrththal' mean separation and being separated respectively.
319. 'Kedavaral' and 'paṇṇai' – these two mean games.
320. 'Tada', 'kaya' and 'naḷi' mean bigness.
321. Of them, 'tada' means curve also.
322. 'Kaya' means tenderness also.
323. 'Naḷi' means denseness also.

324. 'Paḷuthu' means uselessness.
325. 'Sāyal' means tenderness.
326. 'muḷuthu' means completeness.
327. 'Vambu' means uncertainty.
328. 'Māthar' means love.
329. 'Nambu' and 'mēvu' mean desire.
330. 'Ōythai', 'āythai', 'niḷaththai' and 'say' – these four indicate decrease.
331. 'Pulambu' means loneliness.
332. 'Tuvanṇu' means fullness.
333. 'Muraṇjal' means maturity.
334. 'Vemmai' means desire.
335. 'Poṇṇu' means magnificence.
336. 'Vaṇṇu' means a little.
337. 'Ēṇam' means remembrance and determination.
338. 'Piṇai' and 'pēṇu' mean great desire and protection.
339. 'Paṇai' means missing and flourishing.
340. 'Padar' means reflection and passing.
341. 'Paiyul' and 'siṇṇumai' mean suffering.
342. 'Eyyāmai' is ignorance.
343. 'Naṇṇu' means great.
344. 'Tā' means strength and affliction.

345. 'Tevu' is used to denote taking in.
346. 'Tevvu' is enmity.
347. 'Viṛappu', 'uṛappu' and 'veṛuppu' mean density.
348. Of them, 'viṛappu' denotes dread also.
349. 'Kambalai' 'summai' 'kali' and 'aḷungal'—these four give the meaning of noise.
350. Of them, 'aḷungal' means compassion and loss.
351. The word, 'kaḷum', gives the meaning of intermingling.
352. 'Seḷumai' means fertility and fat.
353. 'Viḷumam' means eminence, honour and distress.
354. 'Karuvi' is collection.
355. 'Kamam' means fullness.
356. 'Ari' is beauty.
357. 'Kavavu' is having close to the body or embracing.
358. The poets say that 'tuvaiṭṭhal', 'silaiṭṭhal', 'iyambal' and 'iraṅgal' are words, which denote noise.
359. Of them, 'iraṅgal' means repentance also.
360. 'Ilambāḍu' and 'oṛkam'—these two denote poverty.

361. 'Nemirthal' and 'pāyṭal' mean spreading.
362. 'Kavarvu' is desire.
363. 'Sēr' is round or collection.\*
364. The word 'viyal' means width.
365. 'Pēm' nām' and 'urum' – these three words give the sense of fear.
366. 'Vaya' means strength.
367. 'Vāḷ' means brightness.
368. The word 'thuya' means confusion of knowledge or losing balance of mind.
369. 'Uyā' is distress or suffering.
370. 'Usā' is consultation in secret.
371. The word 'vayā' means ardent desire.
372. 'Kaṟuppu' and 'sivappu' mean anger.
373. The scholars say that they mean colour also.
374. 'Nosivu', 'nuḷaivu', and 'nuṇaṅgu' mean minuteness.
375. The word 'puniṟu' means the state of having recently calved.
376. 'Nanavu' denotes area and extensiveness.
377. 'Mathavu' means youth and strength.
378. They denote excess and beauty also.
379. The word 'yāṇar' means new income.

---

\* Now it is used in the sense of collection only.

380. 'Amarthal' is joining joyfully.
381. 'Yāṇu' means grace.
382. 'Paravu' and 'paḷichchu', give the sense of worship.
383. The word 'kadi' is used in the ten senses of excluding, sharpness, protection, newness, fastness, light, excess, excellence, fear and vow.
384. Doubt and pungency also may be denoted by it.
385. 'Ai' is wonder.
386. 'Munaivu' means contempt.
387. 'Vai' means sharpness.
388. 'Eruḷ' means strength.
389. All the semantemes, which are discussed to be understood, denote their meanings with the help of the suitable words which appear before and after them in accordance with the usage.
390. If such other meanings other than those described here appear, they may be accepted.
391. There is no limit if we begin to know the meaning of the word given as meaning.
392. If taught clearly, there will be no confusion in knowing the meaning of the word.

393. Knowing the meaning depends upon the skill of the learner.
394. The origin of the word cannot be known easily.
395. The semantemes being divided into phonemes cannot make sense.
396. Such others not discussed here may occur extensively in a different way.  
If we try to include them all in this discussion and give their meanings there would be no limit.  
Following the way of tradition and having what have been said by way of command to preserve the tradition in mind, one should understand them clearly — so say the scholars.

## 9. ECCA IYAL\*

397. Words used in poetry are 'Iyaṛcol', 'Thirisol', 'Thisaiccol' and 'Vadasol'
398. Of them,  
the 'Iyaṛcol' – words are those which are used in conformity with the usage of Tamil Land without change in their meanings.
399. The 'Thirisol' – words are of two kinds which are synonyms and homonyms.
400. 'Thisaiccol' or the dialectal words are those which are spoken with their meanings unchanged in the twelve divisions of Tamil land where correct Tamil is in use.
401. The words of Northern language ('Vadasol') become fit to be used in Tamil when they adopt the Tamil phonetics discarding their northern ones.
402. Even if they become deformed in usage to suit the Tamil phonetics, they are not excluded.

---

\* Chapter on those which remain to be dealt with.

403. The poets say that when those four kinds of words are used in construction (of poetry), sonant may change into surd and vice-versa, phoneme may be added or elided, and phoneme may be lengthened or shortened; these changes are inevitable.
404. The scholars say that the syntax in poetry is of four kinds which are 'Niral niṛai', 'Suṇṇam', 'Adimaṛi' and 'Moḷimaṛṛu'.
405. Of them, 'Niral Niṛai' is the mode in which the words stand in a group of verbs and nouns separately in such a way as to join the predicates or governing words to the subjects or the words governed in respective order.
406. 'Suṇṇam' is the mode in which two lines of eight 'sīr' (measured word) grammatically formed may be split up and joined in such way as to express the proper meaning of the poetry.
407. 'Adimaṛi' is the mode in which the position of the lines may be altered without changing the place of the 'sīrs' (measured words) and the lines may exchange places.
408. When knowing the meaning of the stanza it is not forbidden that the final 'sīr' of the last line of the stanza may be

connected with the penultimate line of the stanza.

409. The mode of 'moḷimaṟṟu' is changing the position of words to bring out the correct meaning of the stanza and placing them before and after as need be.
410. The nouns which denote relationship, having 'tha', 'ṇa', 'ṇu', and 'e' as initials cannot be split into parts.
411. 'Isai niṟai' (making sweet melody), 'asai 'ṇilai' (making syllable), 'poruḷōdu punarthai' (making variation in meanings) are those three which appear in reduplication (doublets) – so say the scholars.
412. Case-compound, simile-compound, verbal-compound, quality-compound, conjunctive-compound, non-word-compound—these six are said to be elliptical compounds.
413. Of them, case-compound is in the nature of case declension.
414. Simile-compound is in the nature of a simile.
415. Verbal compound is in the nature of denoting tenses when expanded.
416. Quality compound is that which is made of two words, the first word denoting

colour, shape, extent, taste, etc. and the second word being described by the former in such a way as to indicate its true nature.

417. Two nouns, many nouns, noun of measurement, noun of numerical order, noun of weight, noun of number, these six words are said to be conjunctive compounds.
418. The 'anmoliththokai' exists as the final word of the compound where the quality-denoting particle, conjunctive particle 'um', and case signs have disappeared.
419. It is said that in compounds, the accent denoting the sense, may fall on any one of four words—upon the first word, upon the last word, upon both the words or finally, upon some word not found in the compound.
420. All compounds function as one word.
421. The scholars say that a compound with 'um' will function as epicene plural.
422. The expression by which subjects which do not have the capacity of coming are said to have come and those which cannot speak are said to have spoken and such modes of expression are the ways indicating what their nature is.

423. The limit of repetition of a word for the purpose of euphony is four times.
424. The limit of repetition of a word for the purpose of denoting hastiness is three times.
425. 'Kandīr', 'koṇḍīr', 'senṟathu' and 'pōyiṟṟu' – all these – when joining with the interrogative are said to be expletives.
426. 'Kēttai', 'ninṟai' and 'kaṇḍai' – all these – are to be expletives except in the second person.
427. Past, present and future – these three tenses of distinctive nature in three persons, first, second and third, of tense denoting verb and appellative verb each in two, the finite verbs are said to be six.
428. All kinds of verbs (other than those mentioned above) stand in the same position.
429. Those (finite verbs) even when they succeed one another end in nouns in any way.
430. 'Piriṇilai' (exclusion), 'Vinai' (verb), 'Peyar' (noun), 'Oḷiyisai' (left out), 'Ethirmaṟai' (negative), 'Ummāi' (conjunctive), 'Ena' (such), 'Sol' (word), 'Kuṟippu' (suggestive), and 'Isai' (relative idea) – these

ten are words which are incomplete in sense.

431. Of them,  
the incomplete sense of exclusion is completed by the sense of completing words which are understood.
432. The tense-denoting verb and the appellative verb appear as the complements of the adverbial participle when thought is bestowed upon it.
433. The adjectival participle is completed by the noun.
434. The incomplete sense of 'oḷiyisai' is completed by what has been left out.
435. The incomplete sense of negative particles is completed by negatives.
436. The incomplete sense of 'um' in the two endings ends in the same verbs.
437. If a word without 'um' is followed by a word with 'um' the appearance of the future tense with present tense or with past tense is not prevented.
438. The incomplete word 'ena' ends in verb.
439. The remaining three have no words to complete.
440. Those (three) complete the sense by the context.

441. The incomplete form known as 'Sol' is completed only by adding a word either before or after.
442. A word unfit to be uttered in an assembly is to be spoken in a hidden form.
443. When speaking in hidden form, the deformed word which is coming down through generations is not to be prohibited.
444. 'Ī', 'thā' and 'kodu' – these three are used as words of begging.
445. Of them,  
the word 'ī' is used by an inferior.
446. The word 'thā' is the expression of an equal.
447. The word 'kodu' is the expression of a superior.
448. Though the word 'kodu' belongs to the third person, it belongs to the first person when the receiver speaks of himself in the third person.
449. A word naming something poetically, a dialectal word, a word long by established in usage, a word of hidden sense and a word used in a 'maṇḍhiram' (formula of prayer) are not bound by grammatical rules.
450. 'Seyyāy' the verb of the second person may become 'sey' sometimes.

451. 'i' and 'e' follow the verb of the second person having suitable consonants to join.
452. No word is to be discarded if it has gained currency in course of time.
453. The use of a clipped word must find its own place.
454. Though clipped, they stand in the nature of full words.
455. All morphemes are capable of differentiating other words.
456. In the group of semantemes also, there are some which serve as differentiating words.
457. The adverbial participle also has different grammatical features.
458. One must know the position of words which denote contradictory senses standing together in speech from the context.
459. There are words the nature of which can be understood by inference only.
460. The use of two synonyms in pairs is not prohibited.
461. A noun of singular number may denote plural sense.
462. The Second person singular, ending in plural is permissible; this usage being

allowed in 'aruppadai'-the literature of guiding some to somebody else.

463. To know the nature of all the words found in literature and usage they must be illustrated individually in their many different aspects without violating the rules of grammar.

# **III Poru!**



## 1. AHATHTHINAI IYAL\*

1. From 'Kaikkiḷai' to 'Peruṇthiṇai' are the seven conducts described foremost, say the scholars.
2. Of them  
the world surrounded by sea is divided  
and apportioned to 'aindhinai' standing  
in the middle of the group excepting the  
middle (of five).
3. On examining the content of poetry, it is  
found, 'Muthal', 'Karu' and 'Uri' are the  
three which excel in order in the act of  
composing.
4. Space and Time are said to be 'Muthal'  
by scholars who know their nature.
5. Forest World occupied by "Māyōn"  
Mountainous World occupied by 'Sāyōn'  
Water-logged World occupied by  
'Vēṇḍhan'  
Sea-shore World occupied by 'Varuṇan'  
These are said to be 'Mullai', 'Kuṇṇinji',  
'Marutham' and 'Neythal' respectively.

---

\* Chapter on the conduct of Love affairs.

6. The rainy season and evening belong to 'Mullai' and the cold season and midnight to 'Kuṟiṇji'.
7. The dewy season also belongs to Kuṟiṇji-say the scholars.
8. The last hours of the night and the dawn belong to 'Marutham' and the sunset to 'Neythal'.
9. The middle placed 'thiṇai' is being thought of when the midday and summer occur jointly.
10. The scholars say that the later part of the snow-season also belongs to it.
11. The poets say that when two kinds of separation take place permanently it is suitable.  
(It - the later part of the snow-season)
12. The intermingling of 'thiṇai' is not prevented. The intermingling of regions is not allowed-  
Poets well-versed in Literature say so.
13. Those other than 'Uripporuḷ' may overlap.
14. 'Puṇarthal', 'Pirithal', 'Iruththal', 'Irangal' and 'Udal' and their causes are the 'Uripporuḷ' of 'thiṇais' if we examine (the aspects of love).\*

---

\* Puṇarthal - Union, Pirithal - separation, Iruththal - staying of lady-love expecting anxiously the return of her lover. Irangal - the pining of the wife in the absence of her husband Udal - feigned quarrel between the lover and the beloved.

15. The elopement and the wailing of lady-love in separation may take place at sometimes.
16. The time of union and the sight of love are of the same nature.
17. The division said to be 'Muthal' is of two kinds.
18. The beings and things peculiar to different regions ('Karu') are said to be God, food, animal, tree, bird, drum, profession and lute and such others.
19. The flower and the bird of one region and season when not found in the region and season, ascribed to them, may belong to region where they appear.
20. The names of particular region current in the said region are of two kinds - the name of noun and the name of verb.
21. 'Āyar' (shepherd) and 'vēttuvar' (Hunter) are the male names of the region; among whom there are chiefs.
22. Among others also, if we examine, there may be found the names of region.
23. The scholars say that having heroes among servants and officials is not prevented in literature dealing with 'Puṇam' (matter, other than true love.)

24. Others who are in the position of commanding others are in a similar state.
25. Having higher education, fighting the enemy and serving as an ambassador are the causes for separation (from wife).
26. Among them, higher education and ambassadorship are concerned with eminent people (higher intelligentsia).
27. Going himself or others (associated) with him going on his behalf for fighting the enemy is a privilege of the king.
28. Separation for earning money and for setting things right in the region of forest and such others is the affair of others who are eminent.
29. The order of the exalted belongs to all the people of the four regions.
30. All must follow the king in discharging the duties of the state.
31. Research studies belong to the people of eminence.
32. Even those other than the king may do the duties of the king.
33. Separation for earning wealth belongs to them if they are after the wealth of the superior order.

34. Voyage is not undertaken with the wife.
35. In any aspect of love, the lady-love cannot have the right of riding on the horse made of palmyra-stem.
36. The themes fit for literature are, the mother expressing her concern and love about the lover and her daughter, because of omen, the sayings of greatmen, God, good or bad happenings, her fear, their destination and such other developments which may arise after the elopment of her daughter with the lover, explaining the occurrence in past, present and future seeing the sorrowful state of mind of attendants and of those who went in search of her, the lamentations of mother and such other actions which exhibit her sorrowful state.
37. There are mothers who go themselves in search of their daughters along the streets of fortified big cities and through the deserts.
38. Even if they are in a place very near, it is to be considered as separation.
39. The expressions of the maid-attendant ('thōḷi'), who is very dear and near to the lady-love, will take place when she explains the grave state of affairs which may happen to the lover and the beloved

if he fails to take her with him, when she sends her companion with him, when consoling the lady-love and advising the lover, when she expresses her sorrow for separating her from her mothers, when she prevents the mother of lady-love from pursuing them, explaining the moral of the great who are well-versed in scriptures which illustrate what is truth and what is falsehood, and when consoling the the mother saying that the lady-love eloped with her lover because of intense love towards him.

40. The expressions of those who find the couple in their elopement, occur, when warning them about the dangers which may happen because of time and the way they travel, when saying kind words about the nearness of their home and long distance of the country to which they propose to go, when asking the couple to return to their home-town, when preventing the step-mother from going in search of them, when directing her (step-mother) to the place they are going, when the couple take long route to a far-off place and when they return to their home-town.
41. When the parents are not favourable to his marriage with his love, when the opportunities are rare for the lady-love to meet him, when they have to pass

through the desert, when he determines to elope with her in consultation with the maid-companion, when he leaves her at home, when he elopes with the love with the determination to marry her and when her parents chase them to take her back, if she is firm in her resolve to marry him disregarding her parents, these are all the occasions of one sort to be given expression to by the lover.

The short span of life, the importance of youth, the planning of his efforts, the thought of his status, the inferiority of poverty, the exaltedness of possession, the extensiveness of love, the inability of separation these are taken into consideration when he thinks upon earning wealth; (these are the occasions to be given expressions on the part of the lover).

On the part of his efforts to learn the art of education which leads to the life of truth and on the part of his emphasis on fame and honour on undertaking the duties of ambassador or helping his friends, and on explaining the importance of three divisions of life ('Aṭam', 'Poruḷ' and 'Inbam' – Virtue, wealth and love), on describing the inconveniences in the countries where he sets upon earning on the superiority of enemies, thinking about his love when he is lonely in the war-camps,

on addressing the driver of the chariot when the war ends,

on the duties he owe to his subjects and dependents on the making of entreaties and consolations to his wife who is grieved for his relation with the harlot - these are the themes to form basis for making expressions on the part of lover.

42. The act of expression is not prohibited to others also who are not specifically mentioned here.
43. What happened once may be thought of again.
44. Expression of what once happened also forms the theme of literature on aspects of love.
45. Without violating the traditional way of making literature new additions may form the themes of expression.
46. 'Uḷḷuṟai uvamam' and 'Ēnai uvamam' will not fail to make clear understanding of 'thiṇai' (aspects of love).
47. Uḷḷuṟai' will have all 'karupporuḷs' except God as the place of its origin - so say the scholars well-versed in science of literature.
48. 'Uḷḷuṟai uvamam' is that which is understood by inference from the simile given in the text.

49. The other 'uvamam' is easily understood.
50. Unreciprocated love occurs in the act of having pleasure in addressing young girl who is not matured for enjoyment, he being possessed of agony of love, having afflictions which cannot be removed and attributing good and evil to himself and to her without having any reply from her.
51. The aspects of 'Perunthiṇai' are four which are the act of having ridden the horse made of palmyra stems, falling in love with the aged who lost youth, the lust in excess which cannot be satisfied and the lust satisfied by methods of violence in securing the lady-love.
52. It is said that the former four belong to the former.
53. The poets say that the usage of poets which consists of imaginary usage and the factual usage as found in day-to-day life will have 'kali' and 'paripādal' as the meter-forms (which are specially suitable for describing the love aspects).
54. In the literature of five love-aspects belonging to 'Aham' having people as objects,

the name of any particular person finds no place.

55. The mentioning of any particular person by name may take place in 'Puṇam' only which may form part of 'Ahaththiṇai', which will not have names directly mentioned.

## 2. PURATHTHINAI IYAL\*

### Vetci

56. If we discuss in detail about 'Puṟaththiṇai' grammar, expounded by those who are well-versed in 'Ahaṭṭhiṇai', 'Vetci' is the 'Puṟam' of 'Kuṟiṇji'; it has fourteen divisions of dreadful nature.
57. Carrying off the cows of enemy land in secret and protecting them by army heads sent by king is of 'Vetci'.
58. The noise of the army movement, seeking good omen at the way side, marching into the enemy land without being seen by their spies, getting information from their spies, lying in wait outside the herd after having rewarded the spies, massacre of the villagers surrounded by them, lifting the cows, fighting the enemies who chase them, leading the herd without hindrance, appearance amidst appreciation, deliverance of booty, division of booty, feast and distribution of gifts - these are said to be the fourteen divisions of 'Vetci'.

- 
- Chapter on the conduct of affairs other than Love.

59. The beating of drum which stimulates the bravery of the soldiers and the worship of of Goddess of victory (Koṭṭavai) belong to 'Puṇam' in addition.
60. Kāṇṭhai', (gloriosa superba) the dance, in the guise of 'Vēlan' who knows the duties due to God; the songs of flowers, said to be 'pōṇṭhai' 'vēmbu' and 'ār' worn by very great army (to be distinguished by the kings); the 'Vaḷḷi' dance; the anklet dance of soldiers in appreciation of the valour of a young soldier; the ceremony in which the king who will never withdraw in the battle is connected with the 'unna' tree; the theme of 'pūvai' which sings the great glory of 'Māyōn'; the defeat inflicted upon the enemy in the great battle; the recovery of the cows; the singing of the praise of the king; and taking vow on his behalf by virtue of his perseverance of the highest order – these belong to the theme of 'Karaṇḍhai'; the two varieties of themes concerning youth – resisting the vanguard of the army and falling down in the battle after killing the enemy in the war of swords; congratulating the young joyfully with the beating of drums when he withstood the battle of swords and came out successfully; and including the six stages for erecting a stone in honour of a hero which are the selection of

the stone, the beginning ceremony of chiselling, the immersing of the stone in the water, erecting it, engraving his name and fame on the stone and paying homage to the stone—these are twenty one said to be ‘Puṟam’.

### **Vaṇji**

61. ‘Vaṇji’ is the ‘Puṟam’ of ‘Mullai’.
62. It is aimed at marching in advance to frighten and conquer the king who is greedy to have the land of others.
63. The noise of the movement of the army; setting fire widely; the renown of being known (because of allies); the gifts being distributed to soldiers and poets; the victory of killing the soldiers on the border in secret; the eulogy after getting titles and rewards; the courage of deploying the army, disregarding the enemy; the renown of one who withstood the on-slaught of the enemy as a stone in the fast running mid-stream of a river; the distribution of rice in the shape of balls; the fame of the conqueror; defamation of the vanquished; the act of praising the valour of a king by sympathizing with the enemy’s country for the inevitable destruction at his hands (which is called ‘koṟṟavaḷḷai’) and the act of consoling and rewarding the soldiers who had fought and suffered (which is

called 'thajin̄ji')—these in total come to thirteen being very excellent.

### **Uḷin̄ai**

64. 'Uḷin̄ai' is the 'Puṇam' of 'Marutham'.
65. They say that to besiege a well-guarded fort and to have it conquered, is the feature of the theme 'Uḷin̄ai'.
66. This falls into two fours (eight).
67. The claim of victory over the country which is not yet conquered; the eminence of the king who is capable of accomplishing what he plans to do; having the desire for destroying the old fortress; having shields in large numbers; the wealth of the king who is besieged; the sufferings inflicted upon the king who is besieging; the skill of the king who is inside the fort and who comes out for fighting the enemy; and the great fortress of the king who disregards the siege of the enemy because of its invulnerability; these are the above said (eight) divisions of the theme.
68. Taking out parasol and sword on an auspicious day; leading the attack, both the parties having stood on the ladder fitted with the board; finishing the battle outside the fort and conquering the siege being completed; the king inside the fort

having the defence; the king outside the fort having a new technique; the two forces fighting on the water of ditch in the style of 'pāsi'; loving to fight inside the town with bravery, styled 'pāsimaṇan' the role of one who scaled the walls to fight; the act of having conquered the fort and being crowned; the ceremony of bathing the sword that conquered; and the collection of armies in one place for being rewarded — these are said to be the twelve divisions.

### **Thumbai**

69. 'Thumbai' is the 'Puṇam' of 'Neythal'.
70. It is the greatness of destroying a king who comes to fight having the object of exhibiting his might.
71. It has the peculiarity of the body being divided into two parts, body and head, — the life being departed, surrounded by arrows and spears so as to support them in the mid - air without being touched by the ground.
72. The infantry, the elephantry and the cavalry being feared by the enemies; 'thār ṇilai' where a king armed with spears being surrounded by enemies is being freed by a warrior of his own; the scene of the death of the leaders of two parties;

‘erumai’ (Buffalo) where a commander enters into his army which is in disorder and resists the attack of the enemy fearlessly; destroying the armies being in possession of the field; the renown of those who have killed the elephants of the foes; the uproar of the warriors of the king who killed the enemy-king with his elephant; ‘thokai nilai’ where none has escaped, the two kings with their allies having fought with their swords and died; ‘nallisai’, where a warrior on the fall of his king has got angry and fought fiercely; ‘nūlil’ where, the warrior lashing his sword has killed all who have turned back in disorder — these are the twelve divisions of ‘Thumbai’.

### Vāhai

73. ‘Vāhai’ is the ‘Puṇam’ of ‘Pālai’.
74. It is said to be one which is to improve one’s own avocation, with great distinction without being hindrance to others.
75. The avocation of seer being divided into six kinds; the avocation of king being divided into five kinds; the avocation of others being divided into six kinds; the province of the learned who always discharges the duties of faultless nature in the right ways; the role of ascetic having eight ways of life; the avocation of artiste

who knows the various divisions and such other kinds of avocations allied to the above come to the total of seven kinds pertaining to 'Vāhai' — say the poets.

76. Being engaged in war, staying in the war-camp during Autumn and Summer seasons the heart being set upon his lady-love; the warriors upon chariots having got success on the battle field besides the success of the plough-men on the corn-field ;

the 'kuravai' dance in front of the chariot of the king who has conquered the warrior on chariots; the 'kuravai' dance in the rear of the chariot of the same king; the spear which prevents great enemy; the might which prevents the great enemy; the sphere of great hero who does not mind his life; the sacrifice of the life by one who has fulfilled one of his vows; making the foes to feel shame and regarding highly the great ; moving friendly with the enemies; the role of great men who use bulls and horses (the peasants and the warriors); the nature of the abdication of the throne; the state of having eight virtues for being member of the assembly; the state of having good conduct in unassailed manner; the nature of giving liberally which brings everlasting fame; the rule of safe-guarding the interest of those who have misbehaved; the way of

getting wealth; the renunciation undertaken on account of mercy; and the state of having no desire;-these are the divisions in two parts each having nine (belonging to the theme of victory - 'Vāhai').

### **Kāñji**

77. 'Kāñji' is the 'Puṇam' of 'Perunthiṇai'
78. It is the ephemeral nature of the world in all phases of life.
79. The great saying about the death - God cannot be prevented in any way; the old age shown by those who have grown old to those who are still young; the heroism where one kills himself by tearing the wound for the sake of being honoured; the role of devil which guarded the person wounded in the battle there being no relation to guard him; the theme 'mannai' whereby the person, died in the battle is pitied by describing his various good natures; the great oath of wreaking vengeance saying "if I fail in this I will become such"; the good natured wife having prevented the devil from touching her wounded husband and having not touched him; the wife having killed herself with the spear by which the husband lost this world thereby her love; the refusal of the ancient family to give their daughter to the king who seeks her to

marry ; the state of being dead falling by the side of her husband embracing his chest and face ; — these come to the total of two fives (ten) — they say.

The wailing of the relatives who have surrounded the son who has died in the battle with great honour ; the pitiable sight caused by the wives who weep themselves out ; ‘mūthānāntham’ where, the passers finding the lady dying with her husband, appreciate the love between them ; ‘muthupālai’ where, the lonely wife having lost her husband in the desert weeps bitterly ; the elegaic verse where (the relatives and friends of the dead) others living, feel great sorrow at the death of them and give vent to their feelings ; the state of being widower ; the widowhood after losing her lover ; ‘pālai nilai ’, where the good wife, determining to plunge into the fire of cremation with her dead husband, puts forth her arguments in favour of her action ; the supreme act of the mother who offers to die at the news of the glorious death of her son in the battle-field and the ode to the crematorium where the nature of the wide world is clearly illustrated by the fact of many people being passed away and of its (crematorium) existence always — these being ten — this ‘Kāñji’ has two great divisions.

## Pādāṇ

80. 'Pādāṇ' is the 'Puṇam' of 'Kaikkiṭai'.  
It is of eight aspects if we examine.
81. Six kinds which deal about celestial beings and the theme which deal with the faultless love form one aspect — so say the learned.
82. The mode of composing in the meter of 'senthuṭai' having as theme the worshipping and praising on the model of the ancient sayings and in the usage being of different types is not forbidden.
83. The love aspect is not forbidden from God as it is with others — say the poets.
84. It belongs to child also.
85. It is said that it is entitled to appear with the village also.
86. The above said themes must conform to the usage of literature and people.
87. They placed the way to be followed from the names of fame.
88. The theme of 'kodiṇilai', 'kanthaṭi' and 'vaṇṇi' these three being free of fault, occur with prayer to God as thought by poets.
89. The song of victory which is included in 'vaṇṇi' finds a place (in the theme of 'Pādāṇ').

90. The theme of praising the giver (donor) and despising the uncharitable, the theme of 'iyanmoḷi vāḷththu' where the bard riding near him praises the lord; the theme of 'kadaiṇilai' where the bard, being tired of his long travel tells the guard of the gate his arrival to be informed to the lord; the theme of 'kaṇṇṇadai ṇilai' where the lord is advised to go to sleep; the theme of 'vēḷviṇilai' where the gift of the cow is expressed; the theme of 'viḷakku ṇilai' where the lamp is being desired to burn brightly as straight as a spear; and the theme of giving advice to the king in the form of 'vāyuraḷai', 'seviyaṇṇivuraḷū', 'puṇṇaiṇilai' and 'kaikkīḷai', these all including the last four belong to the 'Pāḍāṇ'.

91. The theme of 'thuyiledai' where the singers praise the lord who is on the bed planning to earn fame without annoyance to others; the theme of 'āṇṇupadai' where actors, lute-players, dancers, and dancing women after getting gifts from a lord, direct others to go and receive the same as they did; the theme of 'perumaṇṇalam' where the birth-day is celebrated without having anger and enmity;

The theme of 'maṇṇumaṇṇalam' where the coronation day is commemorated;

the theme of 'kudai niḷal' where the umbrella, the sign of good government, is praised highly ;

the theme of 'vāḷmaṅgalam' where the sword, the symbol of safe-guard, is praised highly ;

the theme of 'maṇṇumaṅgalam' where destroyal of the fort of the enemy is described ;

the theme of requesting the lord to send him soon with the desired gifts ;

the theme of addressing the lord on getting leave to go on the part of donee and giving leave on the part of donor ;

the theme of foretelling the happenings of future on the basis of birth day and omen of birds and advising the safeguards to prevent the evils because of fear and love; on these themes in conformity with the usage of the world in all times the aspects of 'Pādāṇ thiṇai', occur.

### 3. Kaḷavu Iyal \*

92. In the five aspects of love interlinked with pleasure, wealth and virtue, the love-meeting is in the nature of one of the eight systems of the marriage of the Vēdic people; i. e. the marriage system of the celestials who find delight in the music of the lyre.
93. Because of the command of God which is being one with them and high above them  
The lover and the lady-love meet together  
They being equal in status;  
The lover being superior is not however forbidden.
94. They say that if they excel in their individual talents, it is better to doubt one another, for there is no necessity for such doubt if either of them be inferior which signifies contempt.
95. Beetle, ornament, creeper, flower,  
Eye, confusion, twinkling of the eye and fear

---

\* Chapter on Secret love.

And such others which happen to be there  
Are the means of clearing the doubt-they  
say.\*

96. The two eyes will play their parts to bring them together.
97. If their look is reciprocal, signs of love-making will take place; so say the poets.
98. Nobility and courage are the qualities of the male.
99. They say that fear, shyness and simplicity (in appearance) are predominantly the qualities of the female.
100. It is said in the act of love-making the following features are quite natural :-  
ardent desire, brooding, pining, consolation, breaking the limit of modesty, suspecting others as if they know their love affairs, delusion of seeing actions of their partner everywhere, forgetfulness, swooning and death
101. In the course of love advances, the lovers indulge in addressing all, requesting all, to pay heed to their words, expressing great desire, without much joy knowing the situation, explaining the reason for

---

\* This is proved to be interpolated.

the pining, exclaiming about fate, and making assurances – so say the poets.\*

102. Moving closely with one another having the physical touch, making caresses, having the chance embracing, expressing the difficulties, pitying the delay expressed, having the meeting, having the enjoyment suddenly, including the vow that cannot be broken, these 'two-four' (eight) being the expressions of great importance; rejoicing over the enjoyment, wailing on separation, thinking of things to come, expressing what is happening; loving the friend who has pointed out his faults, having the desired messenger-companion of the lady-love, expressing his entreaties strongly; entreating the companion of his lady-love, on the pretext of enquiring about their village and name, his loss, – in such a way as to impress them that he is really seeking the hand of her lady-friend; (the lady) companion of the lady-love speaking out the truth, blaming her friend,

---

\* The commentator, Naccinarkkiniyar says that these are the expressions of the lover after his meeting with his love in secret and after having intercourse with her. But in the original text there is nothing to suggest such views. So these are to be considered as themes common to both the lover and the loved. Iḷampuraṇar is of the view that these occur before the natural union takes place.

making entreaties continuously in other ways of love making, the act of embracing after knowing his entreaties through her companion ('thōḷi'), when the 'thōḷi' informed him of her forgetfulness after knowing their meeting without her aid, and his expression of regard for his lady-love for her greatness in enduring her suffering;

'thōḷi' having asked him to leave the place, and his expressions of his desire to ride over the horse made of the stem of palmyra leaves—these are the expressions which occur in the process of love-making (on the part of the lover when meeting 'thōḷi').

103. If the lover is advised to cease from his loving on account of any reason in a polite manner, if he is pining on account of the intense love, if 'thōḷi' laughs at him joyfully, if he finds pleasure in having his lady-love and if he meets her unexpectedly on the way, the act of expression may take place (on his part).
104. They say that the activities of the companion to help the hero in the love affairs are twelve.
105. \* The first three belong to 'kaikkīlai' (one side love).

The last four belong to 'perunthiṇai' (unnatural love).

106. The proper love, which is in the nature of the love of people having the lyre always with them, will have the remaining five aspects.
107. If she fails to meet her lover in the two places fixed for meeting respectively in day and night, if the time is passing on without having the chance of meeting him, when wailing over the thought of seeing his signs which he might have left to indicate his arrival - for he would not leave the place without going over there; at the act of accepting him as an un-invited guest, when he enters into the house in an un-expected time, at the act of welcoming him as a guest, at the time of departure for participating in the war, at the act of shedding the modesty which is annoying her, at the act of contradicting the words of 'thōḷi' in defending her lover when 'thōḷi' despises him for not having fixed the time for marriage, at the act of agreeing to the marriage and at the act of refusing the marriage other than one she expected - these are the circumstances where the expressions by lady-love take place - so say the poets.
108. For the modesty and simplicity in the act of love belong to the feminine nature, her

amorousness will be known only by gesture and environment in accordance with the code of love.

109. For there is no look which cannot reveal the love, the two (modesty and simplicity) exist for her safety.
110. As speaking against his words is rare on her part, the expressions of non-speech devolve on her.
111. Being hidden on seeing him, in showing herself, in failing in her attempt to expose his faults owing to intense love, in refusing to adore him, in the reception after the refusal, in showing her faultless smile a little, being caught in his hands when she is at confusion, when modesty sweeps over her, when she bemoans over his departure at a short distance, when he forgets her, making his appearance rare in her place, when she ignores his arrival, when she sighs after leaving him, being grieved when losing serenity of mind, when fear prolongs, when she bemoans at his departure, on having him in her over-joy, when the go-between ('vāyil') narrates the difficulties in his coming, when unheeding the words of 'vāyil', being guarded in the house losing her patience and balance of mind, when she reveals her secret worthy of keeping

in mind, when nobody pleads on her revealing, when trying to prevent the marriage, depriving her life with somebody, when she hides the happenings being known in normal way, having known through the friendship of 'thōḷi', the need of the lady-love on her meeting with the lover caused by fate, at the exposition of her great qualities in eight aspects of her love dear to her, on feigned attempt of riding the horse of palmyra-stems, when 'thōḷi' being helpless consoles her lady by removing the tears on her face, at the fear of 'Bachanalian' dance (veṟiyāitu), at her confusion on having signs similar to those of her lord, when the marriage comes to be celebrated, when the secret love is being known, at the reasons for being guarded by her relatives, at the lover's coming to the places formerly fixed for meeting her and at his return being disappointed, and on knowing this when she puts the blame upon herself for his disappointment on seeing the places without him, at the description of his great qualities established without fault, at the thought of their sufferings when the time and route are unsuitable for his arrival, when the feeling of love abounds when his caresses exceed the limit and during the joy of uninterrupted pleasure, the expressions take place because of her right and

of his love for some other lady (on the part of the lady-love).

112. There are occasions when the lady-love herself may make expressions at the time of his separation having the marriage postponed, at his unexpected arrival and meeting with her family members and at requesting her 'thōji' for divulging the secret to the parents and her sufferings to her lover.
113. When the lady-love goes to her lover on her own accord having the sayings of the ancients in mind that the modesty is more essential than life, and chastity is more essential than modesty and when she expresses the words which betray her mental weakness, there will be found love-themes.
114. After having ascertained that her lady wants to have union with her lover by means of seven reactions in her exhibited by fragrance, appearance, behaviour, meals, the nature of hiding her usual actions, movements and practice; when she tries to find out the truth without failing in her usual duty to her mistress by means of dubious statements which may be either true or false ; when she turns him back without yielding to his request on the pretext of his honour, when she turns

him away on the pretext of the nature of the world, on informing the rareness of separation from others, when asking him to meet her after meeting the lady-love; when attributing ignorance, when informing the knowledge of their previous union, being afraid when making him fear, at the union after informing the lady to join the lover, the union having taken place-including this-the eight expressions having made completely;

on indicating the reason for delaying him on false pretext being told, on saluting him after the union having taken place, being sympathetic on approaching her, having hidden the passion on account of modesty, when being informed of her the knowledge of three unions between him and her, and when the entreaty takes place in various ways, when desiring to inform the lord after having the goodwill of the lady, when thinking of many jokes which cannot be understood, when the lover desires the union, on unwanted separation, when desiring the way of great hospitability, on having understood the feigned ignorance after having the union, on the part of requesting him to protect her, when the lady-love becomes disheartened by her harsh words, on emphasising his love to her, she being separated with deep love towards him, when perturbed on knowing

the calamities on the way, when the watch over her becomes very strict to the extent of making the lady helpless, when requesting him to marry on account of his intense love, and of the greatness of his country, village, family, tribe, birth and nobility, refraining from fixing the place and time to meet, when establishing the innocence of the lady by discarding the rumour as false and giving evidences of truth for clearing the doubt of the mother, when he is detained, when efforts are being made to know the sufferings of the lady by means of 'kaḷam',\* when examining the feasibility of the marriage with others, when refusing to his marriage, when making expressions to the mother in the two ways of addressing directly and emphasising the virtue, when questioning the delay in marrying after obtaining the consent of the parents, and on insisting to be patient assuring the celebration of the marriage soon - these are the thirty two occasions where the maid makes her expressions.

115. When the secret love becomes a subject of talk among the public; when the love makes marks upon the body; when the love becomes excess; when seeing the lovers

---

\* 'kaḷam' - the place where the fore-cast will be made by means of some device peculiar to this occasion.

at their meeting; at the action of two who being possessed by the spirit of Vēlan perform the ceremony by 'kattu' and 'kaḷaṅgu'; when the evil comes upon the lady-love even after performing the 'vēṟi' dance; when the lady-love prattles in the dream because of excess love; at the questioning of the maid-friend; at the worship of God; after knowing the elopement and consulting the maid-servant; when upholding the chastity of the lady-love; on the separation of the lady-love when she is being left out; when the daughter determines to elope with her lover; and when the families of both sides are being equal - these thirteen and such other occasions are the places of the expressions for the foster-mother.

116. These thirteen and other expressions are not forbidden to the mother also if she is in the know of things.
117. Thinking that she has not the wisdom to find out her partner, the mother and foster-mother may approach the wise people for clearing their doubt about the choice of the partner on the part of the lady-love.
118. The lady-love has not the habit of making expressions about her ardent love in the presence of her lover if we examine the love-code. On trying to find out the

same by the help of other people, it will be known as clearly as water in the new pot.

119. As the love-meeting needs no help from others they themselves may become their messengers.
120. As it is not proper on her part to disobey his word of command, she is bound to fix the meeting place (when he is desirous of meeting her) as she knows the place suitable for such meeting.
121. There may be places of meeting fixed by the maid-friend.
122. Except three days of menses there will be no day without their meeting; even during these three days it is not forbidden to the have meeting.
123. As it is the duty of the companions to make their union a success and as they are in the habit of examining in hundred ways her behaviour in love affairs, the lady-love is bound to speak her mind out, when they suspect her of having a lover.
124. As the great secret is revealed to the foster-mother, she is said to be the mother.
125. The maid-friend is the daughter of the foster-mother.

126. Deliberation regarding the secret love among the faithful companions may extend.
127. 'Mathiyudampaduthal' or knowing by inference will be of three ways which are said to be knowing by way of request made by the lover to the maid, knowing by way of inference and knowing by his sudden arrival in the midst of the two, the lady-love and the maid.
128. Unless it is known by such methods, he (lover) will not proceed further (in his love-affairs).
129. During his attempt to have her, examining the possibility of the union in the proper way, the maid is capable of making the lady-love to wish for the union.
130. The act of fixing the meeting-place can be either at night or in day - they say.
131. When it is not possible to enter into the home, the night-meeting-place will be in the premises of the house at such distance as to hear the speech of the people in the house.
132. The day-meeting-place will be outside the house, the way to which being known to her.
133. She may be mis-led sometimes when she mistakes some for his sign.

134. He may also wander here and there mistaking some for her sign in the place of meeting.
135. During the period of secret love, the lover has no life being deprived of play and festival with his lady-love.
136. Difficulty of the route, disheartening, fear, and obstacles also need not deprive of him his play and festival with his lady-love.
137. The father and the elder brother will know her secret love by inference.
138. Knowing by her mother is as by the foster-mother.
139. As the talk of some or the talk of many about the love-affair makes known the secret love, the cause for such talk devolves upon the lover.
140. The way of marriage is of two kinds : the marriage after the secret love is known and the marriage before it is known.
141. Though the love being known publicly is to be considered as equal to the wedded love, the lover will not have the right of parting with her for the sake of three-aims mentioned above before the celebration of the marriage.

#### 4. KARPUP IYAL \*

142. 'Karpup' is said to be that 'would-be-husband' will have his 'would-be-wife' being given by those who are legally entitled to do so with the usual ceremony †
143. The marriage will take place even without the givers when they (bridegroom and wide) resort to elopement
144. There was a time when the ceremony enjoined to the people of upper class was followed by the lower class also. ‡
145. It is said that after falsehood and failure appeared (in the conduct of love) the leaders of the society caused ceremony to be held.

---

\* Chapter on Wedded love.

† 'Tholkappiyar' used the word 'karaṇam' which is interpreted as marriage ceremony by the commentators. Today 'karaṇam' means one who is keeping registers of lands in the village and town. So it is to be understood that the word 'karaṇam' might have meant registration during the time of Tholkappiyar and the marriage ceremony included the registration as a main part of the function.

‡ This verse is to be considered as an interpolated one.  
See under the heading 'Interpolations'.

- 146 After the ceremony is being held in conformity with tradition, during the act of union freed from mental reservation; at the time of having endless joy; while having rights being feared; at the benefit of good conduct coming traditionally; while pointing out the action of commission and omission in daily life; after having established the honour of the country in which they are born; after having worshipped benevolent God saying it would help in time of fear; at the pleasure talk of themes which will help to tide over the difficulties; when the lady-love touches the rice and flower on his extolling "that the things of bitter taste would be like ambrosia of heavenly beings if touched by your hand"; while pointing out the conduct towards the saints, the great men and others who are virtuous; while having conversation with a sorrowful heart, lamenting the dearness of her contact in the conduct of secret love; at the behaviour of dispelling the fault that took place as a letter written in the sky; on two themes requesting her, not to be disheartened and not to be feared; during the period in which he harmed her; at having the fitness of being patient and great on her part because of him with the help of messengers; when joining her at the time of delivery after she having finished the

ceremony of taking oil bath; doing the acts of holiness towards saints and celestials; at his pleading by the act of caressing her small feet with the thought of embracing her; losing his balance of mind, on his approach towards the lady-love who was lying in the bed suffering from want of his embrace, having embraced the pillows; at the act of clearing her doubts about his conduct with the help of other ladies as she is in the state of picking love-quarrels; at the act of uniting the two who are lamenting during the separation; at his fearing of affliction during the separation; on thinking of her again after having left her because of love-quarrel; at the excess power of love; at the fear when being left by her; at the stage of harming her; at the talk of the maid exhibiting her ignorance regarding the elopement and such other actions; at having infliction while leaving for foreign country; at the stage of reviewing the possible ways of returning at having gain and honour during separation; on talking to the famous driver of the car; while replying to sorrowful words of wife and paramour; while describing his state of trial in the foreign country; at his desire of having good things with the guest, during the eventful hour he had finished his arduous duty; at the wel-

coming of ladies, sons and daughters, and relatives having garlands in their hands; and at the reply to the other mediators in love affairs - these are the thirty three occasions which belong to the great honoured lover for making expressions.

147. At paying tributes to him for she knows well his ability; at controlling him; at showing love deviating not from honour towards the husband who gave liberty; at the intense love which created sorrow at his separation; at the time of pleasure and pain; at the despised state of the husband who wanted to be present at the ceremony of the child - birth and who was grieved at heart for not being allowed to do so; at the mercy shown at the time of the return of her husband who had gone to the house of his paramours for enjoying their fresh beauty describing her loneliness and refusing admiasion; at the act of begging her husband to speak to her sisters while bowing to him who is in the habit of staying with his paramour; at the act of sending him away when he is not in a mood of getting out; at the end of the play which the paramour (who had married him) had with her son joyfully; being good at heart, at his action of wishing to dispel her sorrow by his appearance in his house, without being seen by her, when some grand

function takes place; while approaching him despising the son for they say that the sons resemble fathers; at the propriety of pointing out his fault, when he joined the party of his friends without fearing the harm of those who are cruel to her; at the nobility of the wife who wished the action of his falling down at her feet to be seen by the sisters in love; when the paramour of vanity thought of the son who is wearing beautiful ornaments and who is being respected and loved by the mother; while holding the son to her as though he were imprisoned; while allowing him to go to him (father); while taking traditional vow of harmful nature; on themes where love-lorn ladies ('kāmakkīḷaththiyar') are extolled to such an extent as to end in bitterness; on themes where the maid speaks of the bad conduct of the lover; on many themes where the lady, without deviating from faultless virtue, is in the state of hating, fondling, separating and loving the lord and on themes of varied nature that the go-betweens may cause, the expressions of the lady take place - so they say.

148. The act of expressing kind words, referring to the things found in the desert and to his action on the part of the wife who has eloped with him and who is now in

the house will betray her fear about the action undertaken by her husband.

149. The poets say that the above expressions may take place even when the go - betweens including the maid are sent (to him).
150. On the honour of undefiling disposition which he possesses after the completion of the great achievement of rare nature; when saying about the end of the sufferings; on the duty of thanks - giving towards the God whom the lady - love prayed to help her for getting over the difficulties; when he forgets her on undertaking the task of noble ideals; on the theme of showing him being controlled in his conduct when she is disheartened of his uncontrolled conduct; on the act of presenting the wife to him when he has returned after committing the fault (of having contact with his paramour); when she makes salutations in the words of adoration; when he is engaged in the enjoyment of plays (with the paramour) outside the house; when she laments not having received the honoured son sent by him (husband) to pacify her; on the act of entreating him to revive her (lost) excellence of grace; on the theme of being ashamed of his undesirable conduct; when she suffers on hearing his vow of tactful nature; when she fails to respect him

saying the conduct of the great people is great; on the act of putting away the love - quarrel, having taken sides with the wife who is absorbed in the feigned - dislike of her husband; at the propriety of admonition having stood by him for bringing her to senses as she is bent upon the love - quarrel that cannot be got over easily; at the state of being pitiful by making herself unaccessible during the period in which she is to be easily accessible; at the act of replying to the requests of musicians, actors and dancing women; at the act of sending him away mercilessly with the idea of safeguarding him in the domestic life against his estrangement; and (including) at the act of the traditional retort when he leaves her, all these expressions of classified nature belong to the maid-friend — say the poets.

151. At the occurrence of love-quarrel ('pulavi') either on the part of the wife or on the part of the 'Kāmakkiḷaththi'; at the act of reproach; at the act of rejoicing when seeing his many sons; when having sorrow which developed limitlessly on hearing the action of the wife who had married secretly; when making the wife join the husband without being angry after advising her as a mother because of the courage of unfailing duty and love; when

having messenger after she adorned the smiling son with the jewels and embraced him; when thinking of herself highly among the ladies of the same status; at the plays which are planned and at such others - the 'Kāmakkiṭhthiyar' will have the occasions for making expressions.

152. Chastity, love, the good behaviour, the patience of tender nature, magnanimity, entertaining the guests promptly, supporting the relations and such others are the excellences of the wife, the talking of which to the husband by way of introduction belongs to the 'vāyils' who have the right of entering into the house and moving with her.
153. They say that it is the duty of the foster-mother to speak of good things and to prevent bad ones in accordance with the past, future and present.
154. The expression of the above said nature belongs to the learned men also.
155. To make them behave within the moral code by admonition belongs to them, for the husband and wife stand by their advice.
156. The husband will have feigned dislike and discord towards the wife when she is beyond his pacification and when he

fails to know her signals (during the period of secret love).

157. At these two occurrences of 'pulaththal' (feigned dislike) and 'ūdal' (discord) the maid-friend will have the right of making expressions.
158. The maid - friend will have the right of saying 'you are wicked' at the face of the lover for preventing him from going astray while the lady - love is in the habit of feigning ignorance over his actions.
159. The expression, betraying their difference (of opinion) may occur when she wants to know the mind of the husband and when the feigned dislike finds no limit.
160. The husband will have the expression showing his obedience when he is in excessive love, for it is her nature to adore him always.
161. The expression, pregnant of love which begets mercy, may be said in an obviously impressive way by the lady - love also.
162. The secret love and married love are not without scandal.
163. The excessive love springs forth from scandal.
164. The play of the husband is of the same nature in producing the excessive love.

165. The vāyils' have no liberty of speaking about the wickedness of the husband to the wife.
166. In the presence of the wife, the expression of helplessness may take place when it benefits her.
167. Addressing the lover in third person who is in front of them belongs to all 'vāyils' when they seek to have their requests granted.
168. Speaking of the old traditions, praising highly of the enjoyment, pacifying the feigned love-quarrel by all means, emphasising the benefit of the domestic life, advising him to behave as being worthy of his knowledge, making him understand his fault, putting forth the reasons, citing examples, and describing the ways of beautification are the functions of the actors.
169. The time of leaving the place and that of returning to the place are the themes of expression belonging to the actors and musicians.
170. The nature of the routes, the result of the action, the execution of the command, the question and the answer, things found in the route,, fauna and flora of the place and such others which may occur are the

subjects of the themes pertaining to the young attendants.

171. The services in the immediate presence, the protection, and the behaviour worthy of their superiors are all which also belong to them.
172. The poets say that when the first wife who was married in accordance with the ancient tradition, welcomes the second wife who is credited with great wealth, and when the first wife enters the house having her son as a mediator, the husband may repent for his past actions and feel remorse.
173. They say that the good wife of the house may have him in her embrace after admonishing him, as a mother, when he is mad after her embrace.
174. As it is said that the duty of the wife is to safeguard him against ill-fame, she has to respect the honour of the co-wife, who is to be considered the mother of her son, and her honour is her self-honour, for the command of the lord is such as laid down in the scriptures.
175. They will not take their wives to the war-camp.
176. With others outside the 'Aham' this rule will not be applicable.

177. The speech about the state of love, the condition of the car, the intention of the lord, the omen of the cow, the time for out-going, and stopping the departure and such others is the theme where the seers make expressions.
178. All the 'vāyils' will have as their object making the two (husband and wife) happy.
179. If the expression depicting no love occurs, it is to be made when the lover is in the out-skirts of the house-premises.
180. The expression of self-praising will not be made by the wife in the presence of the husband in any way except those two already mentioned.
181. The self-praising of the husband in the presence of the wife is proper when he goes on his duties.
182. Speaking against the words of the lord is appropriate on the part of the male-friend.
183. The reply on assumption is rare.
184. When the wife is found to be grieved at the departure of her husband he shall not depart until she is consoled (by his assertions).
185. The interruption in his going is not the stopping of his going. It is only a break in his journey for consoling his wife.

186. They will not say about the state of the wife when he is engaged in his duty; such sayings will occur at the time of success.
187. When he is away from the wife for having intimacy with the paramour, he must not live without his wife for the twelve days after the menstruation—say the poets.
188. The required education does not exceed three years.
189. The service undertaken for the sake of the king ends within a year.
190. The other separations also are in the same nature.
191. It is said that the enjoyment in sports and games pertaining to the river, tank and park outside the town – limit is due to them.
192. After the enjoyment of love is fulfilled, being surrounded by the pleasure-giving children and having the virtuous relatives with them the husband and the wife must perform what is best for the world and die for it; this is the way of reaping benefit of this life.
193. The 'vāyils' who have the honour of being attached to them are 'Thōḷi' (maid friend) 'Thāy' (foster-mother) 'Pārppān' (seer)

'Pāṅgan' (male friend) 'Pāṇan' (Musician)  
 'Pāḍini' (lady-musician), young attendant,  
 guests, 'Kūththar' (actors) 'Viṛaliyar'  
 (dancing girls) 'Aṛivar' (learned men) and  
 'Kaṇḍōr' (on-looker).

194. When the lover who has gone to perform some duty returns, he will not be hindered in the middle of the journey, for he is in possession of the horses which help him in times of need just as his mind, flying fast like birds.

## 5. PORUḻ IYAL \*

195. Though the word gives the meaning other than what is traditionally meant by it, that meaning also belongs to it. But the form of the word will remain the same without any change in its syllable—say the poets.
196. During the two states of joy and sorrow for knowing the technique of love, the eight divisions being understood, the heart is being addressed as though it has limbs, sense and the capacity of refusing, representing the things which cannot speak, as said to have spoken, the things which cannot act, as said to have acted each of their diseases being considered as their own, the wisdom and sense are being set apart, the three genders of high class are attributed to the two genders of non-class, saying with the simile when they are fit to be used as simile—these are the expressions which belong to the two, the the lover and the lady-love.
197. The dream also is appropriate for such description.

---

\* Chapter on those which are essential in the study of Literature.

198. If elopement is described, it (dream) is appropriate on the part of the foster-mother also.
199. Gender-denoting expressions belong to the four. \*
200. When the existence of friendship is not found, (the above expressions occur).
201. Life, modesty and feigned ignorance belong to the faultless honoured four.†
202. When the lady-love having her colour changed laments, she can describe the limbs in the suitable manner as if they have the capacity of understanding.
203. Even when the body and life suffer, the lady-love can say "what happened to these?"; but she cannot join her lover on her own accord.
204. It is said that there are occasions when she deliberates with her heart as if it has separate existence.
205. It is said that it is her duty to have 'madan' (feigned ignorance) in all stages except those in which the lady-love is deceived by the lover and she wants him ardently.

---

\* Maid-companion, foster-mother, mother and friend.

† Mother, foster-mother, maid-companion and lover.

206. Except at the time when she wants to stand by moral code, the maid-friend has not the duty of applying the code of the moral; (i. e. divulging the secret of Love).
207. The poets say that the modes of standing by moral code are of seven which are speaking of the lover as a man of easy approach, speaking highly of him, speaking of the ardent desire, having deliberation by putting forth question about love affairs, citing reasons for her love towards him, occurrence of their unexpected meeting and speaking the truth.
208. As it is not to be divulged except at the happening of some affliction (affecting her moral code) the desire for divulging the secret will be known from the gesture of the lady-love.
209. Self - restraint, chastity, uprightness, impartiality, knowledge and dearness are the characteristics of the lady.
210. They say that pointing out the harm arising from the failure of keeping appointed time, usual route and vigilance, blaming herself, fearing the harm which may happen to him, asking the lover to come during night and day, asking him not to come, and illustrating the good and

bad outcomings of the action of the same with reference to him and such others which may look indecent on the part of them (lady-love and her maid) are the expressions which indicate their desire for conducting the marriage.

211. They say that the plain talk denying the desire is appropriate when they have become intimate.
212. They say that the lovers will have car, elephant, horse and such others as conveyances of riding for their journey.
213. It is in accordance with the usage to describe things which have no capacity to eat as said to have eaten.
214. The saying (of the maid), for lessening the worries of the lady-love caused by the militant watch over her, that the cause of the delay for marriage on the part of the lover is want of wealth, is not inappropriate.
215. As the conduct, devoid of love virtue pleasure and modesty, is not to be discouraged during the period subjected to vigilance, nothing is to be observed as formality.
216. To say that it (the route of his journey) is desert cannot be avoided.

217. The composition of literature must conform to the tradition for the sayings of the great men gain currency as the tradition of the time.
218. If those themes which are to be rejected as unworthy of moral code appear to be useful because of their content in dealing with the love, they may be allowed as usages and such usage is not to be depreciated.
219. Among the themes which speak of love affairs as said above, those which do not violate the modesty of the lady and which are in conformity with the virtues are to be included.
220. The common word which depicts relationship of intense love, belongs to the endings of two genders-masculine and feminine-of the current usage.\*
221. The existence of relationship between the lady-love and her maid-companion as if they are one in body and soul, identifying themselves as 'em', is one which cannot be given as charity, which cannot be claimed as the fruit of labour and which cannot be divided as shares. Though it seems improbable there are instances to prove.

---

\* The common word here referred is 'Ella'

222. It is said that the usage is that the expression of one gender will embrace the other genders also.
223. The pleasure to all beings is that which is to be achieved by attachment to the one which is loved by them.
224. The messengers to be sent to the wife on account of his relation with the paramour are four (out of twelve). The poets say that such themes will not have the change of land.
225. The desire to have the privilege of having him always with her, the fear of separation from the lover, the two modes of revelation of the secret love by means of rumour and scandal as feared by her, and the hindrance caused by the look of doubt (to their union) will cause the elopement and the marriage on the part of the would-be wife.
226. They say that there is compassion in life when the excess of suffering is pointed out.
227. The superiority of the wife and inferiority of the husband are to be found in love-quarrels, if examined.
228. During the regular life of married love praising one another because of excess passion is not forbidden.

229. 'iṛaicci' is one which appears besides fauna and flora of the land.
230. There may be hidden meanings to be derived from 'iṛaicci' for those who are capable of understanding the true nature of them.
231. When the wife suffers (on account of his absence), making reference (by others) to things loved by him among the fauna and flora, is equal to 'vanpuṛai' - i. e. compelling her to be patient assuring his immediate return.
232. The exaltation of the wife by the husband will indicate his fear of her hindrance to his activity and his separation on his duty.
233. They say that when the lady of wedded-love praises the paramour it is to be understood that there is discord in her heart.
234. The wife will try to find out the nature of his mind by describing the nature of another woman.
235. Even if the paramours make complaints to the lady about their sufferings caused by her lord and even after knowing them to be true the lady will not admonish her husband in the presence of the paramours unless she feels joy at the thought of his

separation from his paramours and sadness at their love towards her lord.

236. It is said that during the evening time when she is broken-hearted, the uttering of expressions as if exceeding the limit, is apt on four themes of feigned ignorance, pain, wonder and excellence of beauty.
237. The maid-friend will stop the lover completely when he entreats her to help him in his attempt to have the union with his lady-love, by speaking the truth, uttering the lie, advising him in a tactful manner and making such expressions of various modes.
238. The expressions of contradictory nature are intended to serve as expressions of exaltation. The expressions depicting doubts belong to the male.
239. As it is the duty of the maid-friend to prevent the affliction of the lady-love courage is inevitable on her part.
240. The expression of exaltation also belongs to her.
241. The expressions spoken in plain language to the messengers belong to them (the lady and the maid) without having mental pain each in their turn.

242. 'u||uṟai' is of five kinds i e. 1. 'udanuṟai'  
2. 'uvamam' 3. 'suttu' 4. 'ṇakai' and  
5. 'siṟappu'.\*
243. The pleasure which is made by means of  
five 'u||uṟais' without having end in its  
excellence goes to him also in accordance  
with the culture.†
244. The word of praise, the word of reviling  
and the word which despises his valour  
are to be taken as anomalies in usage.
245. Anger, ignorance, jealousy and poverty –  
all these four will appear as basis for  
praising (on the part of lady-love and  
maid).
246. There are usages as "annai" and "ennai"  
("Oh mother", "My lord") in the conver-  
sations between the lady-love and maid

---

\* The mode in which the meaning of poetry is not explicitly  
known is called 'u||uṟai'. 'udanuṟai' is called 'iṟai'ci'  
which gives the meaning by implication. 'uvamam' is of  
two kinds 'u||uṟai' and 'ṇnai uvamam'. 'u||uṟai  
uvamam' gives the meaning by suggestion 'ṇnai uvamam'  
is the mode of plain comparison.

The mode of saying one thing having another in the mind is  
called 'suttu'.

The speaking in jocular way having dubious meanings is  
called 'ṇakai'.

The way of applying epithet by means of simile to the object  
of 'iṟai'cci' is termed 'siṟappu'.

† According to iḷampuraṇar this verse means : It is natural to  
have the occurrence of the sense of 'u||uṟai' in giving  
pleasure of endless excellence.

He uses 'ākiya' instead of 'ākkiya' as found in the  
commentary of Naccinarkkiniyar.

and between the lover and the ladies. Such usages are in accordance with the ancient tradition, which may be found in the grammar dealing with the word and letter – so say the poets.

247. Likeness, fear, abundance  
 Chastity, growth, beauty  
 Delicacy, shyness, feigned ignorance  
 Suffering, attachment, and enjoyment —  
 these are all abstract ideas to be understood by the mind and not to be shown physically to the eyes—so say the scholars.
248. There is no time these virtues are not found in the celestial world and in the world surrounded by the roaring sea.

## 6. MEYPPĀTTU IYAL\*

249. They say that thirty two concepts, evolved out of plays may be calculated into sixteen.
250. They may be calculated into eight also.
251. They say laughter, weeping, despisedness, wonder, fear, fortitude, anger and delight are the eight 'meyppāḍus'.
252. They say that laughter has reproach, youth, foolishness and feigned ignorance-these four-as its source.
253. Weeping has inferiority, loss, suffering and poverty-these four-as its source.
254. Despisedness has agedness, illness, pain and weakness,-these four-as its source.
255. Wonder which bewilders the mind has newness, bigness, smallness and change-these four-as its source.
256. Fear has the objects of fear, beast, thieves and the kings-these four divisions-as its source.

---

\* Chapter on the exhibition of psychic feelings.

257. The much-praised fortitude has education, fearlessness, fame and sacrifice-these four-as its source.
258. Anger, born of hatred, has cutting the limbs, conspiracy, inflicting injury and speaking ill-these four-as its source.
259. The delight freed from trouble, has enjoyment of wealth, knowledge, intercourse and plays and games-these four-as its source.
260. Being those in one group, another group being possession, experiencing delight, equity, being gracious in form, nature, forbearance. restraint, love, losing character, harming others, deliberation, blessing, shyness, drowsiness, shouting excitedly, dreaming, hating, remembrance, dreading, laziness, intention, investigation, hastiness, groaning, being inactive, distress, forgetfulness, jealousy, indignation, doubt, intemperance, trembling-these also are to be taken into account except those (above mentioned).
261. Desiring to be seen (by the lover), having (beads of) sweat on the forehead, concealing the smile, and losing heart unknown to others-these belong to the group of the first stage in the process of love making.
262. Spreading out the hair loosely, falling

down of the ear-ornaments, putting the ornaments in order on hand and fingers, and making changes in dressing - these belong to the second stage in order.

263. Softly touching the waist, correcting the wearings, exhibiting the power of resistance without having it, and lifting the two hands-these four belong to the third stage.
264. Indulging in praises, indulging in speeches devoid of feigned ignorance, being prepared to have the unkind words from others exhibiting shyness on hearing scandal and receiving what are given-these four belong to the fourth stage.
265. Having known all the consequences and being known to others, making acceptances, refusing to have the act of enjoyment, staying in the place being hidden from the lover, and having joy on seeing-these four belong to the fifth stage
266. Being adorned outside, losing heart, feeling loneliness, speaking in bewilderment and making utterances without having action, these four of loneliness belong to the sixth stage.
267. Such others, and their allied ones including, serve as causes for the action of love to be carried out.

268. These will be nowhere when the spirit of action succumbs to the passion of love.
269. The following will take place when those (above mentioned) have no place.
270. Being disgusted at the objects of pleasure making lamentations, exhibiting distress, having the objects of the lover in imagination, feeling remorse, examining the obstacles, being subjected to the suffering of hunger, change of colour spreading over the body, having a little food, having the body fatigued, the eyes refusing to have sleep, having dreams mistaking the truth for lie; asserting lie to be true, having doubt, rejoicing on seeing his men, loving the God of justice, being broken-hearted, comparing any object with her lover being glad at the sight of the similar object, having pleasure in hearing the name of the lover, being bewildered not knowing what to do-all these belong to the category of 'meyppādu'.
271. Making assertions when having no union with him, exhibiting disgust, leaving him for fear of any harm being done to him refusing to have his union, having no disgust in sending messengers, remaining in the house having false sleep, love being exceeded, and being speechless-these eight lead to unbroken union.

272. Fearing the God, realising the great virtue of family life, being angry with the fault which is not found in him, being disgusted with what is found in him, having the benefit of having pleasure apportioned into fixed periods after the marriage, being in possession of graciousness in abundance, having all the love concentrated on domestic duties, inability to bear the pain of separation, expressing what happened during the secret love-period and unwanted expression of exposing secret including, these excellent ten belong to the above said topic (of unbroken union).
273. Nativity, family trait, strength, age, the means of enjoying love, chastity, graciousness, understanding and wealth-these being said in order—are the kinds of similarity between the lover and the love.
274. The poets say that jealousy, crookedness, wondering, slander, harsh word, carelessness in duty, laziness, thinking highly of one's family, indulging always in pleasure, ignorance, forgetfulness and idea of comparison are not to be found in lovers.
275. It is difficult to understand the significance of 'meyppādu' for the people other than those who have the capacity of understanding well by means of eyes and ears.

## 7. UVAMAI IYAL \*

276. Action, result, body and colour-these are the four upon which the comparison is made in a classified manner.
277. They say that they may serve jointly or severally.
278. If we examine, it is found to occur upon the superior (object).†
279. They say that excellence, goodness, love and strength are the four qualities which serve as source of comparison.
280. Including the inferiority it comes to five.
281. 'muthal' (whole) and 'sinai' (part) may be compared with the same and with one another in the traditional way as said (in the grammar).
282. If the basis of comparison is not pointed out it can be known on having the objects put together in comparison.
283. The object of comparison and the object compared must be similar.

---

\* Chapter on Simile.

† The thing of comparison is expected to be superior to the thing compared

284. If the compared object is used as the object of comparison, it becomes an object of comparison without fault.
285. The bigness and smallness without being lost in reality must occur in accordance with the usage of being appreciated in comparison.
286. The words of comparison as 'anna', 'ēyppa', 'uṛaḷa', 'oppa', 'enna', 'māna', 'onṛa', 'oduṅga', 'otta', 'āṅga', 'enṛa', 'viyappa', 'eḷḷa', 'viḷaiya', 'irappa', 'nikarppa', 'kaḷḷa', 'kaduppa', 'kāyppa', 'mathippa', 'thakaiya', 'maruḷa', 'māṛṛa', 'maṛuppa', 'pulla', 'poruva', 'poṛpa', 'pōla', 'vella', 'viḷa', 'nāda', 'naḷiya', 'naduṅga', 'nantha', 'ōda', and 'puraiya', these thirty six and such others serve as various words of comparison with different connotations.
287. 'anna', 'āṅga', 'māna', 'irappa', 'enna', 'uraḷa', 'thakaiya' and 'nōkku' are the eight which serve as words of comparison when denoting action.
288. The word 'anna' denotes others also.
289. 'eḷḷa', 'viḷaiya', 'pulla', 'poruva', 'kaḷḷa', 'mathippa', 'vella', and 'viḷa' are the eight which serve as words of comparison when denoting result.
290. 'kaduppa', 'ēyppa', 'maruḷa', 'puraiya', 'otta', 'odunga', 'ōda', and 'nikarppa',

these are the eight which serve as words of comparison when denoting body (physical nature.)

291. 'Pōla', 'maṟuppa', 'oppa', 'kāyththa', 'ṇēra', 'viyappa', 'ṇaḷiya', and 'ṇantha', these (eight) serve when denoting colour.
292. They appear traditionally in denoting the comparison as detailed.
293. They may come under eight also.
294. They say that they may appear in denoting the eight 'meyppādu' on account of bigness and smallness.
295. There is the clear way of knowing the nature of the compared object by means of the object of comparison.
296. When knowing by means of the object of comparison it goes with the usage.
297. The two words will follow the two  
(If the objects of comparison appear with adjuncts the compared objects also follow suit)
298. Without having any other sense, when interpreted by means of the sources in accordance with the ancient usage, it can be understood by those who have the capacity of understanding such use of comparison.

299. They say that the 'uvamappōli' (comparison in imitation) is of five kinds.
300. If we examine the nature of its faultless excellence, they say, it is in the nature of appearing with the action, result, form, colour and birth.
301. If the lady-love uses this ('uvamappōli') what she knows about the fauna and flora will be the theme. If maid - companion ('thōli') uses it, it will not be outside the land (she habitates).
302. If it is for the lover he will utter with the fortitude of having known the things, and for others, the place is not limited.
303. They say that the expression of pleasure and the expression of sorrow may appear in this sort of 'uvamam'
304. The lady-love may use this in two places only.
305. The lover has no place of restriction.
306. The maid-friend ('thōli') and foster-mother are at liberty to use knowing the context where to use.
307. The appearance of simile in different ways is allowed if it is suitable to the context.

308. Using it in a different way other than what is prescribed is in accordance with the usage,
309. They say that there is similarity of comparison in what is being said plainly to have a benefit out of it.
310. The displaced simile is not to be avoided.
311. The appearance of simile in the row of one after another is to be avoided.
312. Placing similes and the objects related to them in order is called order in order ('niral niṟai'). The other three-'suṇṇam', 'adimaṟi', and 'moḷimāṟṟu' are deprived of simile.

## 8. SEYYUL IYAL\*

313. Unit of time, the nature of letter, the kind of syllable, binding foot, line, connection, technique, note, rhyme, grace, tune, limit, genus, idealism, kind of speech, auditor, place, division of time, effect, 'meyppādu', what is left to be understood, intention, subject, theme, interlink and melody, these twenty six — 'ammai', 'aḷaku', 'thonmai' 'thōl' 'virunthu', 'iyaipu', pulan', 'iḷaipu' and these eight — are said to be the elements of the composition by great renowned poets, who have classified and described them distinctively.
314. Of these  
The measurement of unit of time and the kinds of letters are above mentioned (in the book on letters) — so say the poets.  
(The word 'eḷuththu' denotes both the sound and written form of the letter. So the English word 'letter' is used here to denote the sound of the letter also).
315. The short (letter), the long (letter), two short (letters), short and long (letters)

---

\* Chapter on Prosody.

either with the consonants or without them make 'nēr' and 'nirai' respectively.

316. They say that if the two kinds of 'u' join them in their formation, they become 'nērpu' and 'niraipu'.
317. Except the joining of 'u' with the short letters in pair.
318. The first two are 'iyal asai' and others 'uri asai'.
319. The short letter standing first in a syllable cannot be considered a syllable singly destroying the formation of the word.
320. The shortened 'i' stands in the nature of consonant.
321. The full 'u' also will not be considered singly splitting the word wrongly. It will not stand even at the end of a line.
322. The short 'u' and the full 'u' may stand having the consonants being appended.
323. It is the method of experts to divide the syllable and foot on the basis of sound.
324. A 'sīr' is said to be one which consists either two syllables or three syllables.
325. 'Iyal sīr' is made of 'iyal asai' and the other 'āsiriya urichir' made of 'uriyasai'.

326. Even though 'nirai' appears first (after it) it is the same.
327. If 'nēr' stands there, it becomes 'iyal sīr'.
328. If 'uri asai' appears at the end of 'iyal asai' it is in the nature of 'nirai asai'.
329. 'aḷapedai' may stand as syllable.
330. Even if consonant appears in prolongation, it is said, it is in the same nature.
331. If 'nēr' appears at the end of 'iyal sīr' it becomes the 'uriccīr' of 'veṇbā'.
332. The 'sīr' of three syllables other than 'veṇsīr' are termed as 'vaṇjiccīr'.
333. It will not appear in verse other than its own.
334. The others (the 'sīrs' of other verses) appear in 'vaṇji'.
335. The 'uriccīr' of 'veṇbā' and the 'uriccīr' of 'āsiriyam' will not appear jointly in the line of 'āsiriyam'.
336. It cannot be avoided in 'kaliththai'.
337. The experts will know that 'iyal sīr' having 'nēr' at the end, will not appear in the line of 'kaliththai'.
338. They will not stand in 'vaṇji' also.

339. If they stand being completed in sound the syllables cannot be prevented from being 'sīrs'.
340. If 'thaḷai' is not in deformed state they can be made of 'iyal sīr'.
341. The final syllable of 'veṇsīr' is in the nature of 'nīrai' syllable.
342. The 'veṇsīr' cannot be prevented in the line of 'āsiriyam' if it appears in sweet sound.
343. In such circumstances 'vaṇji uriccīr' may appear at sometimes.
344. A line is said to have four feet (sīrs).
345. 'thaḷai' (metrical link) and 'thodai' (rhyme) appear in the line.
346. They say that they do not appear beyond the line.
347. It is said that the excellence of line of four ('sīrs') is said to be that of the verse.
348. The 'kuḷai' line is said to have from four to six letters.
349. The 'siṇdu' line is said to have seven letters when the increase of two letters is not taken into consideration.

350. The 'ṇēr' line is said to have ten letters when the increase of four letters is not counted.
351. The 'ṇedil' line is said to have fifteen letters.  
It is natural to have the increase of two letters.
352. The 'kali ṇedil' line is said to have eighteen letters.  
The increase of two letters-they say-occurs here.
353. The metrical foot (sīr) will not exceed the limit of five letters.
354. It will have even six letters in 'ṇēr ṇilai vaṇji.'
355. Even when the limit of letters is exceeded-they say-the number of feet ('sīrs') is neither increased nor decreased.
356. The letter that has no life (consonant) is not counted for it has no movement of action.
357. The line of 'vaṇji' is of two feet (sīrs).
358. The lower limit of number of letters in it is three.
359. There is place where it will have three feet.

360. There the syllable will stand as 'kūn' (detached foot)
361. The 'sīr' (foot) will stand as 'kūn' in the 'nēr' line (of four feet).
362. When the five kinds of lines are expanded they come to six hundred and twenty five not having the seventy faults in the seventeen places formed in the true manner.
363. If others are expanded thus there is no limit when they, who have learned correctly, explain.'
364. The five kinds of lines belong to 'āsiriyam'
365. Even if it occurs in mixed form it is not avoided.
366. In its feet and 'thaḷai', it belongs to all five lines of sweet feet.
367. When its own feet occur, the nature of 'thaḷai' is not taken into account.
368. It must be understood that in the course of occurring of feet if the same syllable is joined, it is 'thaḷai' of 'āsiriyam'.
369. They say that the 'vaṇji' has no variations from short line to standard line.
370. 'aḷavu' and 'siṇḍhu' belong to 'veḷḷai' (veṇbā) without having mixture of thaḷai'

371. 'aḷavu' line of maximum limit and two kinds of 'nedil' lines belong to 'kali'.
372. When the foot of 'veṇbā' having 'nirai' syllable at the beginning, follows 'nirai' syllable, this joining is not prevented in that line.
373. The mixture of 'thaḷai' is not forbidden.
374. The line of 'veṇbā' having 'iyal' foot may occur in the 'āsiriyam'.
375. The 'thaḷai' of 'veṇbā' and 'āsiriyam' being mixed may occur with the line of five feet (in 'kali' verse).
376. The line of six feet having 'thaḷai' of 'āsiriyam' occurs in usage before the line of 'ṇēr'.
377. The line of seven feet occurs in 'mudukiyaḷ'
378. 'mudukiyaḷ' is not prevented from having first two lines (lines of five feet and six feet).
379. In the 'āsiriyam' and 'veṇbā' the three kinds of lines (mudukiyaḷ) are not thought of.
380. They say that the last but one line of 'āsiriyam' appears with three feet.

381. The persons well versed in rhyming will not avoid (the line of three feet) even in the middle.
382. The three feet (line) stands fully in 'kali'
383. The 'vaṇji' (verse) is in the nature of 'āsiriyam'
- The last line of 'vaṇji' verse is like that of 'āsiriyam' (verse).
384. The last line of 'Veṇbā' is of three feet.
385. The (single) syllable will form a foot there.
386. It is the nature of ending to have 'ṇirai' and 'ṇiraipu' succeeding 'ṇēr'-ending of 'iyal sīr'.
387. The poets of true learning say that the occurrence of 'ṇēr' and 'ṇiraipu' after 'ṇirai' is not prevented.
388. The seven feet 'āsiriyam'-ending belongs to 'kali'.
389. It (kali) will end suitably in the nature of 'veṇbā' also.
390. The poets who know the nature of 'yāppu' say that 'yāppu' is the form which is used to express the conceived idea fully in the line, formed of letters and other elements.

391. The poetry, the systematic treatise, the book of morals (vāymoḷi), the book of riddles ('pisi'), the book of satire and the book of proverbs-these are the forms of compositions in vogue within the four frontiers of the fertile Tamil Nadu ruled by the three kings of great renown-say the poets.
392. The technique of composition is the form composed by means of four kinds of words.
393. 'akaval' is said to be of 'āsiriyam'
394. The 'veṇbā' form is different from that.
395. The 'thuḷḷal' melody is said to be of 'kali'
396. The 'thūṅgal' melody is said to be of 'vaṇji'.
397. 'marutpā' has no separate melody said to be of its own other than those two.
398. Nobody will compose in forms other than these.
399. The modes of 'thūkku' (note) are said to be found in those.
400. The kinds of rhymes are said to be the four which are 'mōnai', 'ethukai', 'muraṇ' and 'iyaipu'.
401. The total of rhymes comes to five if 'aḷapedai' is included.

402. There are 'poḷippu', 'orūu' and 'seṇthodai' if the forms of composition are examined.
403. The forms of 'ṇirai' and 'irattai yāppu' will complete the list of rhymes as formulated above.
404. 'mōnai' is to have the same letter at the beginning of each line.
405. 'ethukai' is to have the same except the first of the each line.
406. The kindred letters occur in these two rhymes.
407. The 'muraṇ' is that which differs in words and meanings.
408. The 'iyaipu' is that which has the same (letter or syllable or word) at the end of each line.
409. 'aḷapedai' rhyme is that which has the prolongation of the sound ('aḷapedai').
410. If 'ethukai' occurs alternatively it is called 'poḷippu' by poets.
411. If two feet intervene it is called 'orūu'.
412. The poets well versed in the study of words call those which are different from the said rhymes as 'seṇthodai' (perfect rhyme).

413. The well versed scholars say that there are thirteen thousand seven hundred and eight rhymes in accordance with the traditional grammar.
414. If multiplied by scholars, there will be no limit.
415. The nature of the kinds of rhymes is said to be such.
416. The 'nōkku' is said to be the way of viewing the composition from the unit of time to the perfection of line.
417. The divisions of verses are said to be four which are named 'āsiriyam', 'vāñji', 'veṇbā' and 'kali'.
418. By means of those under reference the three primary subjects from virtue (Aṛam) are discussed.
419. When the divisions of verses are classified they fall into two major divisions, 'āsiriyam' (verse) and 'veṇbā' (verse).
420. 'vāñji' is allied to the style of 'āsiriyam' and 'kali' to that of 'veṇbā'.
421. The mode of benediction belongs to all.
422. The benediction of 'puṛa ṇilai' such as 'May your God of worship guard you; may you flourish from generation to

generation being endowed with great wealth, freed from censure" will not have the kinds of 'kali' and 'vañji'.

423. The benedictions embodying admonition, the manner of controlling an assembly and the giving of sound advice are of the same nature.
424. The benediction embodying admonition, if we examine clearly, is the form where one is admonished using the strong words as bitter as morgosa and gall-nut, blessing that it will be beneficial through generations without fail.
425. Controlling an assembly is, if understood thoroughly, the form in which all are humbly requested to choose with discrimination from what is stated unworthily.
426. The giving of sound advice is that it is the duty to be modest among the great without being puffed up with pride.
427. 'oththaḷisai' and 'maṇḍila yāppu' and 'kuttam'—they say—cling to 'nēr' line (of four feet).
428. 'kuttam' will have 'eruththu' line also.
429. 'maṇḍilam' and 'kuttam'—these two—are in the nature of 'seṇthūkkū'—the poets say.

430. The verses of long 'veṇbā', short 'veṇbā', 'kaikkiḷai', 'paripāttu' and 'aṅgatham' are all in the form of 'veṇbā'.
431. 'kaikkiḷai' is one which begins with 'veṇbā' and ends with 'āsiriyam'.
432. 'paripādal', when describing its composition, may stand common without being known to which verse it belongs-they say.
433. 'paripādal' may have 'koccakam' 'arākam' 'surithakam' and 'eruththu'-these four - as its parts, and the love as its theme.
434. The lines of sorṣīr, and 'mudukiyaḷ' also occur as its limbs.
435. The nature of 'sorṣīr' is being the mode of essay having numeral, the line being not complete having less 'sīr', and the syllable being detached at the beginning and at the end.
436. Satire is, if examined thoroughly, of two kinds which are 'semboruḷ' and 'karaṇ-thathu'.
437. 'Semboruḷ' is said to be open calumny.
438. If said with hidden meaning it is called 'paḷikarappu'.
439. The composition of satire is said to be of two kinds.

440. If it deals with the fault and income (of the king) it is said to be the composition of advice. (This is one kind of satire).
441. If it deals with fame and ill-fame, the poets say that it is satire (of another kind).
442. The 'kali' verse is of four kinds which are 'oththaḷisaikkali', 'kalivenḇāttu' 'koc-cakam' and 'uraḷkali'.
443. of them  
'oththaḷisai kkali' is of two kinds.
444. One is said to be having 'idai nilaippāttu' 'tharavu', 'pōkku' and 'adai' as its parts.
445. 'tharavu' is said to be having two lines as minimum and twelve lines as maximum.
446. 'idai nilaippāttu' is within the limit of 'tharavu'.
447. The word 'āngu' occurs as a mode of style after 'thāḷisai'.
448. 'pōkkiyal' sort is called 'vaippu'.
449. It occurs having lines either equal to or less than 'tharavu' completing the sense of the verse.
450. The other kind of 'oththaḷisai' is one in which the worship of god is in the direct form.

451. It is of two kinds which are 'vaṇṇakam' and 'orupōku'.
452. Of those  
'vaṇṇakam' occurs having 'tharavu', 'thāḷisai', 'eṇ' and 'vāram' as its parts in order.
453. 'tharavu' is having four, six and eight standard lines (of four feet).
454. 'oththāḷisai' occurs in threes being equal.
455. It is said that it will occur within the limit of 'tharavu'.
456. 'adakkiyal vāram' is equal to 'tharavu'.
457. 'eṇ' will be in the decreasing order having the first in maximum number of lines.
458. There is no harm in not having 'eṇ' in the middle when 'sinnaṁ' is there.
459. The nature of 'orupōku' is of two kinds.
460. They must be understood in classifying as 'koccaka orupōku' and 'ambōtharaṅgam'.
461. They say that 'koccaka orupōku' is one which occurs in different forms and contents as having 'thāḷisai' without 'tharavu', having 'tharavu' without 'thāḷisai' having 'eṇ' in the middle,

‘sinnaṁ’ being shortened having two ‘adaḱkiyaḷs’, the lines being lengthened.

462. The minimum (of lines) is ten and the maximum is doubled.
463. ‘ambōtharaṅgam’ is of sixty lines. The minimum limit is having either half or half of half.
464. ‘eruththu’, ‘koccam’, ‘arākam’, ‘siṟṟeṇ’ and ‘adaḱkiyaḷ vāram’ are the parts of it.
465. ‘kalivenḇāttu’ occurs having the lines of ‘veṇḇā’ dealing with one matter.
466. ‘tharaṽu’ and ‘pōkku’ having occurred in the middle with the lines of five feet or six feet, it appears in the form of ‘veṇḇā’
467. The variations of this verse is called ‘koccamakkali’ by poets who are well versed in grammar.
468. The nature of ‘uṟaḷ kali’ is the form of questions and answers being repeated in between without having ‘pōkku’.
469. The higher limit of ‘āsiriya’ verse is thousand lines and lower limit three.
470. The long ‘veṇḇā’ is of twelve lines and the short ‘veṇḇā’ is of seven feet.

471. The verse of satire is of the same limit.
472. 'kalivenḇāttu', 'kaikkiḷai' verse, 'seviyaṛi' 'vāyuṛai' and 'puṛa ṇilai'-these have no limit of lines-they say.
473. 'Puṛaṇilai', 'vāyuṛai' and 'seviyaṛivuṛūu' these three, if examined well, are the groups of verses which have the form of 'veṇbā' and 'āsiriyam'.
474. The limit of 'paripādal' is to have the maximum of two hundred lines and minimum of twenty five lines.
475. These are said to be those which have limit (of lines)
476. While discussing the compositions originated from seven themes-there are six which are said to be limitless.
477. Those are 'ṇūl', 'urai', 'pisi' which is in the nature of riddle, 'muthumōḷi' which gives reason, 'maṇthiram' which is in the form of formula and those which suggest other meanings.
478. Of them  
'ṇūl' is said to be one which has the beginning and the end without being in contradistinction, the content being discussed collectively and separately in

elaborate manner by means of subtle expressions.

479. It is of four kinds.

- \* 480. It is in the nature of having 'sūththiram' which deals with one subject, 'ōththu' which deals with the allied subjects, 'padalam' which deals with the common subject and 'piṇḍam' which has three parts (of above mentioned).
- \* 481. Of them  
'sūththiram' is one which has the exposition of the subject as clear as crystal without any difficulty in understanding the same.
- \* 482. The 'ōththu' is said to be one which has the allied subjects being discussed as the diamonds of one sort is put in one group according to the view of learned scholars.
- \* 483. 'padalam' is one which deals with many subjects and their general feature.
- \* 484. The scholar of high language says that 'piṇḍam' is one which has three parts.
- 485. They say that 'urai vakai' (prose composition) is of four kinds which are the verse and prose being intermixed, the exposition of the meaning of the verses in an

---

\* These verses are to be considered as interpolated ones.  
Vide chapter on Interpolations.

elaborate manner, the imaginary story of continuous narration without traditional background and the tale of wit and humour with moral import.

486. It is of two groups.
487. One (group) belongs to the foster-mother and the other to all without distinction.
488. The 'pisi' is of two sorts which are the simile woven out of comparison and the allegory.
489. The 'muthu moji' (proverb) is that which occurs to give expression to a particular idea with reason quoted in subtle, short, bright and easy style.
490. 'maṇḍhiraṁ' is the formula sworn in the name of great men whose words never fail.
491. The 'kuṟippu' is, they say, that which suggests meanings other than what the words indicate plainly.
- \*492. 'paṇṇaththi' is that which has the theme of verses as its own and moves in the nature of songs.
493. It is similar to 'pisi'.
494. Its maximum lines are twelve.

495. It is not to be avoided if it occurs beyond the limit of the maximum allowed for it.
496. While examining what are enjoined, the nature of limit is such.
497. 'thiṇai' is what is enjoined as the great seven from 'kaikkiṇai' at the outset in the order of subjects.
498. 'maṇai' (kaḷavu) is said to be, according to the learned, the love-union, the meeting after the union, the union with the help of the male friend and the union with the help of the female friend of the lady.
499. 'kaṇpu' is the disclosure of the secret, having her in marriage with the help of the relatives and the occurrence of 'malivu' 'pulavi', 'ūdal', 'uṇarvu' and 'pirivu', without deviating from the regular conduct of wedded love.
500. Being truthful is of idealism.
501. 'pārppān', 'pāṅgan', 'thōḷi', 'śevili', and the honoured husband and wife, these six being counted traditionally are entitled to make expressions in the period of the secret love.
502. 'pāṇan', kūththan', 'viṇali', 'paraththai', 'aṇivar' who are resourceful, 'kaṇḍōr' and the 'pārppān' who has the honour of

being respected, are entitled to make expressions in the period of wedded love along with these who have such right in the secret love.

503. The villager or the town people, neighbour, the people of the street, the doctor, the father and the elder brother have the privilege of being quoted by others; but they make no expressions.
504. The expression of the mother never takes place with the husband and wife.
505. They say that the expression of 'kaṇḍōr' with the husband and wife is found during the love.
506. The lover is entitled to make expressions to his love, on the basis of moral code in usage.
507. The expression of others with the lover and the love takes place in the same way as enjoined already.
508. The expression of wife and husband, when examined, is heard by others.
509. The expressions of 'pārppār' and 'aṇivar' are not forbidden to anybody in the making of compositions.
510. The occurrence of activities of various natures under one head is called 'idan' (place of action)

511. The expressions of 'paraththai' and 'vāyil' are not worthy when not centred round the lady-love.
512. The 'vāyils' may make enquiries among themselves.
513. The sun, the moon, wisdom, modesty, the sea, grove, animals, trees, the time of loneliness, birds, heart and others are treated as if they speak and hear in accordance with the rules enjoined – so say the poets.
514. The description of actions taking place in the past, present and future, understood by the learned as such, is termed 'kālam'.
515. The "result" is said to be the concluding statement as  
" This is the beneficial result of this "
516. 'meyppādu' is to make the composition so easy and simple as to make the reader exhibit his psychic feelings by physical changes on reading or hearing it.
517. It is to have the result already enjoined in eight kinds of ways without fail.
518. 'eccam' is the expression which is wanted to complete the sense of the statement or suggestion which is understood.

519. 'munnam' is to say that this word is proper to this person in this place.
520. 'poruḷ' is that (wherein) the pleasure, the pain, the meeting, the separation and the conduct are not violated standing (as they do) common to all without indicating any particular content as enjoined.
521. 'thuṟai' is said to be the particular theme where is found grouping of the people and the animals, whichever may occur, under particular division of a 'thiṇai' in the traditional way
522. 'māttu' is said to be in poetical composition the manner of linking the statements in such a way as to give connected meanings which occur either in lines standing apart or in lines close together.
523. Without setting 'māttu' and 'eccam', the poetical compositions have the manner of being continuous in narration.
524. 'Vannam' is said to be twenty.
525. Those are  
 'pāa vaṇṇam', 'thāa vaṇṇam', 'vallisai vaṇṇam', 'mellisai vaṇṇam', 'iyāipu vaṇṇam', 'alapedai vaṇṇam', 'neduṇjir vaṇṇam', 'kuṟuṇjir vaṇṇam', 'siththira vaṇṇam', 'nalipu vaṇṇam', 'ahappāttu vaṇṇam', 'puṟappāttu vaṇṇam', 'oḷuku

vaṇṇam', 'orūu vaṇṇam', 'eṇṇu vaṇṇam',  
 'ahaippu vaṇṇam', 'thūṅgal vaṇṇam',  
 'ēthal vaṇṇam', 'uruttu vaṇṇam',  
 'muduku vaṇṇam' as said to be by the  
 learned.

526. Of them  
 'pāa vaṇṇam' is that which has the  
 detached foot (sīr) occurring in the verse  
 of the grammar.
527. 'thāa vaṇṇam' is the manner of having  
 'ethukai' in the feet alternatively in a line.
528. 'vallisai vaṇṇam' is the manner of bringing  
 in hard consonants abundantly.
529. 'mellisai vaṇṇam' is the manner of  
 bringing in soft consonants abundantly.
530. 'iyaipu vaṇṇam' is the manner of bringing  
 in medial consonants abundantly-
531. 'aḷapedai vaṇṇam' is the manner of  
 bringing in 'aḷapedai' abundantly.
532. 'neduṇjir vaṇṇam' is the manner of  
 bringing in long letters.
533. 'kuṟuṇjir vaṇṇam' is the manner of  
 bringing in short letters.
534. 'siththira vaṇṇam' is the manner of  
 bringing in long and short letters in equal  
 number.

535. 'nalipu vaṇṇam' is the manner of bringing in 'āytham'
536. 'ahappattu vaṇṇam' is the manner of ending in the form of incompleteness.
537. 'puṇappattu vaṇṇam' is the manner of being incomplete in the form of completeness.
538. 'oḷuku vaṇṇam' is the manner of having the sounds of the same sort continuously.
539. 'orūu vaṇṇam' is the manner of having the sounds being interrupted.
540. 'eṇṇu vaṇṇam' is the manner of having the form of counting.
541. 'ahaippu vaṇṇam' is the form of having sounds being changed into long and short.
542. 'thūṅgal vaṇṇam' is the mode of having 'vanji' note.
543. 'ēnthai vaṇṇam' is the manner of having the words repeated.
544. 'uruttu vaṇṇam' is the manner of having 'arākam'.
545. 'muḍuku vaṇṇam' is the manner of having the lines being lengthened and of being similar to that.
546. These are said to be 'vaṇṇams'.

547. While describing the nature of 'vanappu', 'ammai' is the verse which is composed of short and sweet in limited lines.
548. 'aḷaku' is said to be the verse which is composed of feet made of literary words.
549. 'thonmai' is the verse which being interpersed with prose, speaks of old.
550. The poets of ancient language say that 'thōḷ' is that which speaks of noble ideas in sweet words and that which is composed of many lines at wide range.
551. 'virunthu' is the verse which speaks of new ideas in the new way.
552. 'iyaipu' is that which has from 'ṇ' to 'ḷ' as ending-consonants.
553. 'pulan' is called, by those who are well versed, as having the language of the street, the content being easily understood. without (the need of) pondering over it.
554. The beauty of 'iḷaipu' is to have no hard letters in the company of hard consonants being composed of any of five lines from short line (kuṟaḷ) in lofty language.
555. It is the duty of the learned to have among the compositions those which seem to have deviated from the rules enjoined fitting them suitably in the said rules.

## 9. MARAPU IYAL\*

556. While expounding the established usage of great excellence  
'pārppu', 'paṛai', 'kutti', 'kuruḷai',  
'kāṇṇu', 'piḷḷai', 'mahavu', 'maṇi' and  
'kuḷavi' are the nine names which denote  
the young ones.
557. 'ēṇu', 'ēṇṇai', 'oruththal', 'kaḷiṇu', 'sēvu'  
'sēval', 'iralai', 'kalai', 'mōththai', 'thakar,,  
'uthai', 'appar', 'pōththu', 'kaṇḍi', 'kaduvan'  
and others are the names which denote  
males.
558. 'pēdai', 'pedai', 'pettai', 'peṇ', 'mūdu',  
'nāku', 'kadamai', 'aḷaku', 'manthi', 'pātti',  
'piṇai', 'piṇavu' and 'pidi', are the names  
which denote females.
559. Of those,  
'pārppu' and 'piḷḷai' are the names of  
young ones of birds.
560. The creeping creatures also have such  
names:

---

\* Chapter on Usage (of words).

561. 'mūṅgā', the tom-cat, the rat and the squirrel "of three lines" are these four which have 'kutti'.
562. There is no deviation in calling them 'paṛai'.
563. The dog, the pig, the tiger, and the hare are these four which are said to have 'kuruṭai'.
564. The jackal also is said to have such name, if examined.
565. (The usages) 'kutti' and 'paṛai' are not prohibited among them.
566. The name 'piḷḷai' also is not inappropriate among them except the dog.
567. The 'maṛi' is used among the sheep, the horse and the various kinds of deer.
568. The young one of monkey which lives on the branches of the trees is called 'kutti'.
569. The usage of 'mahavu', 'piḷḷai', 'paṛai' and 'pārppu' is appropriate for the monkey.
570. The elephant, the horse, the donkey, the the ewe, and the cow - these five have the usage of 'kanṛu'.
571. The buffalo and deer are not prohibited in having it for them.

572. The 'kavari'-deer and crocodile are similar in having it.
573. The camel also has it sometimes.
574. The elephant has the name 'kuḷavi' (to denote its young one).
575. The cow and the buffalo have it.
576. The ewe and the deer join with the first (the elephant) in having it.
577. The monkey, the ape and black monkey are having this name ('kuḷavi') if examined fully.
578. 'kuḷavi' and 'mahavu' are the only names appropriate to denote the young ones of the human beings.
579. 'piḷḷai', 'kuḷavi', 'kanṛu' and 'pōtbthu' are appropriate to denote the young ones of things which have one sense only.
580. Paddy and grass are not included among them.
581. There are no names other than those discussed for denoting the young ones.
582. The life of one sense is that which has the sense of touch  
The life of two senses is that which has the sense of tongue in addition to the one

The life of three senses is that which has the sense of nose in addition to the two

The life of four senses is that which has the sense of eyes in addition to the three

The life of five senses is that which has the sense of ears in addition to the four

The life of six senses is that which has the mind in addition to the five

Thus the well-versed scholars classified the living creatures.

583. The 'pul' and the 'maram' are the creatures of one sense

There are others also in their species

584. The 'snail and the shell-fish are the creature of two senses. There are others also in their species

585. The termite and the ant are the creatures of three senses. There are others also in their species

586. The crab and the beetle are the creatures of four senses.

There are others also in their species

587. The beasts and people of low culture are creatures of five senses. There are others also in their species.

588. The people are the beings of six senses. There are others also in their species.

589. The elephant is entitled to be called distinctively as 'kaḷiṟu' which is not prevented to be applied to swine also.
590. The antelope, some kind of deer called as 'uḷai', 'marai' and 'kavari', the tiger and the crocodile are having the term 'oruththal' (to denote the male sex).
591. The elephant of long tusk and the pig are having the same.
592. It is appropriate even among the buffaloes.
593. The 'pig', the 'pulvāy', the 'uḷai' and the 'kavari' — these four are entitled to be called as 'ēṟu'.
594. The buffalo and the 'marai' and the 'peṟṟam' are having the same.
595. The shark living in the sea also is called "ēṟu"
596. The 'peṟṟam', the buffalo, the tiger, the 'marai' and the pulvāy are called 'pōthth u' (when denoting the male sex).
597. The six of the creatures living in the water are having the same.
598. The peacock and the 'eḷāḷ' also are having it often.
599. 'iralai' and 'kalai' are appropriate when applying to 'pulvāy'.

600. The word 'kalai' belongs to 'uḷai' also.
601. The term 'kalai' belongs to 'musu' also.
602. 'mōththai', 'thakar', 'uthai' and 'appar' belong to the sheep.
603. The term 'sēval' belongs to the creatures of feathers except the peacock.
604. The term 'ēṟṟai' belongs to all the male sexes of strength.
605. The male sex is to be called 'āṇ'  
The female sex is to be called 'peṇ'  
These are to be used in the usage when denoting the respective sexes.
606. 'pidi', the female-denoting-term belongs to the elephant.
607. The camel, the horse, the donkey and the deer-these are having 'pettai' to denote the female sex.
608. The birds also are having it.
609. 'pēdai' and 'pedai' belong to them.
610. 'Kōḷi' and 'kūkai' (rock-horned owl) are the only two which are entitled to be called 'aḷaku'.
611. The same term applies to the peacock also.

612. 'Pulvāy', the 'navvi', the uḷai' and the 'kavari' (the species of deer) are called 'piṇai'.
613. The pig, the deer and the dog—these three have the term 'piṇavu'.
614. The term 'piṇaval' also applies to them.
615. 'ā' is called 'perṇam', 'erumai' and 'marai'.
616. 'peṇ' and 'piṇā denote the female sex of the human beings.
617. 'erumai', 'marai' and 'perṇam' are called 'nāku'.
618. The snail among the creatures living in the water is called 'nāku'.
619. 'mūdu' and 'kadamai' denote the male sex of sheep only.
620. 'pātti' denotes the female sex of the pig and the dog.
621. The fox also is called as such.
622. The female sex of 'kuranku', 'musu', and 'ūkam'—the species of monkey—are called 'mannṭhi'.

623. The male sex of the monkey is called 'kaduvan',.

The rock-horned owl living on the tree is 'kōttān'.

The parrot of red-mouth is called thatthai'.

The wild cat of cruel mouth is called 'pūsai'.

The male sex of horse is called 'sēval'

The pig of dark colour is called 'ēnam'

The male sex of buffalo is called 'kaṇḍi'.

As these are found in the long usage, these cannot be avoided by those who are well versed in the study of language.

624. 'peṇ', 'aṇ' and 'piḷḷai' also are such terms.

\* 625. The seared thread the pitcher the trident staff and the low wooden seat belong to "aṇṭhaṇar" if examined.

\* 626. Weapon, flag, umbrella, drum, horse of studied pace, elephant, car, garland, crown and such others be-fitting the kings of sceptre, well-versed in judgment shall have as their own.

\* 627. The kings may have some of the things which belong to "Andhanar ". †

---

\* Interpolations.

† "aṇṭhaṇar" means persons who are very kind to all creatures; but it is used here to denote ascetics of the brahminical order.

- \* 628. The names used in the themes of 'parisil' of 'pāḍaṇ'-'nedunthakai" and "semmal" and such others—are used to denote "andhaṇar."†
- \* 629. They—the four castes—may have their own birth places, names and instruments being described to denote their distinctions.
- \* 630. The descriptive title of leaders may be used in accordance with their births and ranks.
- \* 631. The castes other than the two which stand in the middle of the order will not have the right of carrying weapons.—they say,
- \* 632. 'vaisikan' will have the mercantile life.<sup>1</sup>
- \* 633. The duty of producing the eight kinds of food-stuffs of selected nature is not forbidden for them.
- \* 634. They will have the right of the wearing 'kaṇṇi' and 'thār'.<sup>2</sup>

• Interpolations.

† "andhaṇar" means persons who are very kind to all creatures; but it is used here to denote ascetics of the Brahminical order.

1 The word 'vaisikan' is of Sanskrit origin.  
It is rarely used even in the works of later period.

2 'kaṇṇi'—the flower used as a symbol.  
'thār'—the garland which is specifically prescribed to a clan.

- \* 635. The peasants shall have no other duties except the duty of tilling the soil and earning the food thereby.
- \* 636. They will have the right of carrying weapons and wearing garlands when they are engaged by the kings in the affairs of the state.
- \* 637. The ruling over a state is not forbidden to 'andhaṇar'.
- \* 638. Bow, lance, anklet, flower, garland, wreath, car and sword – these belong to the petty kings.
- \* 639. The low-born shall not have the right of possessing these even though they are in similar positions.†
- 640. Those which possess exterior hardness are 'pul'.
- 641. 'thōdu', 'madal', 'ōlai', 'ēdu', 'idhaḷ', 'pāḷai', 'īrkku', 'kulai' and such others apply to 'pul' – so say the scholars.
- 642. 'ilai', 'thaḷir', 'muṇi'. 'thōdu', 'sinai', 'kuḷai', 'pū', 'arumbu' and such others are

---

\* Interpolations.

† The verses from 625 to 639 deal with the four castes and their symbols and professions. In the midst of formulations about the use of words concerning animals and trees in literature these verses seem to be irrelevant and so these are to be considered as interpolations as proved in our Introduction.

the terms applied to the parts of the 'maram'.

643. 'kāy', 'paḷam', 'thōl', 'sethiḷ' and 'vīḷ' are used to denote the parts of the both.
644. As the world is made of the earth, fire, water, air and sky, the words are to be formed in accordance with the usage as of two 'thiṇais' and five genders.
645. Changes are not allowed in the idiomatic use of words in compositions which must go in accordance with the usage.
646. If the usage is affected by changes, all the words will lose their meanings and become useless.
647. The usage starts from the learned, as the occurrence of it depends upon them.
- \* 648. The works written without deviating from the traditional procedure are of two kinds which are styled 'muthal' and 'vaḷi' ‡
- \* 649. The 'muthal' is that which is written by one who is pre-eminent in having the knowledge free from the influence of worldly activities.

---

\* 648-665 - Interpolations.

† The verses from 625-639 and 648-665 are to be considered as inter-polations.

‡ 'muthal' - original work  
'vaḷi' - adapted from original.

- \* 650. The 'vaji' is said to be one which is adapted from the original work.
- \* 651. It falls into four kinds.
- \* 652. They are abridged, expanded, abridged as well as expanded and translated in accordance with the traditions of Tamil.
- \* 653. The erudite scholars say that a treatise is one which contains the commentary for the verses and which is in accordance with the thirty-two technical devices of a good book and being without ten defects.
- \* 654. When adding either short commentary or long one to the verses, the device of putting questions and answers and of refuting the wrong interpretation also may be appended to them in such a way as to make them perfectly clear.
- \* 655. The nature of 'suththiram' (verse) is to be a composition of few words pregnant with lofty ideas containing many meanings being instructive in many ways.†
- \* 656. The short commentary is one which gives the meaning of the verses in a simple and clear way.
- \* 657. To explain the verses clearly, illustrations and examples may be given elaborately.

---

† The word "suththiram" is found in this verse. It clearly proves that this is an interpolated verse.

- \* 658. The long commentary is one which gives all those which are indispensable to explain the meaning of the verse.
- \* 659. The scholars say that it (long one) will contain asking and answering questions, clearing doubts by means of his (author's) work and authoritative works of others and establishing an ideal boldly.
- \* 660. If the work is not in accordance with the above-said rules, it is to be considered as defective.
- \* 661. They say that there will be no defect in the works of pre-eminent scholars.
- \* 662. Whether it is original or adaptive there will be defects in the composition which is not written by erudite scholar. †
- \* 663. The defects of a work are, if examined perfectly, repetitions, contradictions, under-statement, over-statement, verbiage, confusion, diction being abhorrent to the ears, disparagement in a degraded language, establishment of his own pet ideas, being difficult to understand by any means and such others allied to them.
- \* 664. Those, which lead to understand the opposite views, are to be considered as defective ones.

---

† The original verse in Tamil seems to be defective.

- \* 665. The different kinds of “uththi”, if examined, are knowing what have been formulated, keeping verses and chapters in order, giving the total numbers, pointing out the various divisions, knowing by deduction from what is described, completing what is not given from what is given, changing the order of the previous statement, putting together those which are related, making a statement said in one place be applicable to all places, saying his own views, maintaining the order, accepting the views of others as his own, safeguarding what is said previously, and what is to be said afterwards, saying that he would say in advance and that he has said already, giving names of his own creations, being fluctuating in his formulations, stating the conclusions reached by others, quoting the saying of his predecessors, having the best of many meanings, having classified by means of given examples, establishing his views after opposing the opposite views, quoting the views of others, accepting the principles without knowing what they are, inserting some new theories between the related ones, making rules for the future, knowing what is meant by incomplete words, stating the views as given previously, bringing some rules to memory by means of related ones, putting

forth the views which are to be understood by implication and such others which are not said here, the occurrence of which may be thought over to be classified with the said ones in the book of the great ingenious poet.\*

- 
- \* The verses from 653 seem to deal with grammar. So the word 'ṇal', which occurs in the last verse dealing with the nature of a grammar is taken to mean only a grammar by some of the authors of later period. But the word 'ṇal' is used by Tholkāppiyar himself to denote any treatise including grammar and literature. (Verses 391, 467, 477, 478, 526-Poru!)

The word "uththi" which appears in this verse is the changed form of the Sanskrit word "yukthi". This is not found used anywhere in ancient Tamil work. The use of this word and the contents of the verses clearly prove that these are the creations of an author of the later period.

If Tholkāppiyar wanted to give an account of the nature of the grammatical work, he might have included them in the section on "Prosody".

That these being put in the section on "Usage of words" in literature seems to be out of place and some of them are repetitions of what he said in the section on "Prosody." (verse 481 and 655 - Poru!).

Perāsiriyaṉ, the commentator, tried to explain these repetitions. But his explanations are not convincing. So these verses are to be deemed as interpolations as proved in our Introduction.



# Part two

## *Studies* *in* *Tholkāppiyam*



1

*Phonetics*



# 1. PHONETICS

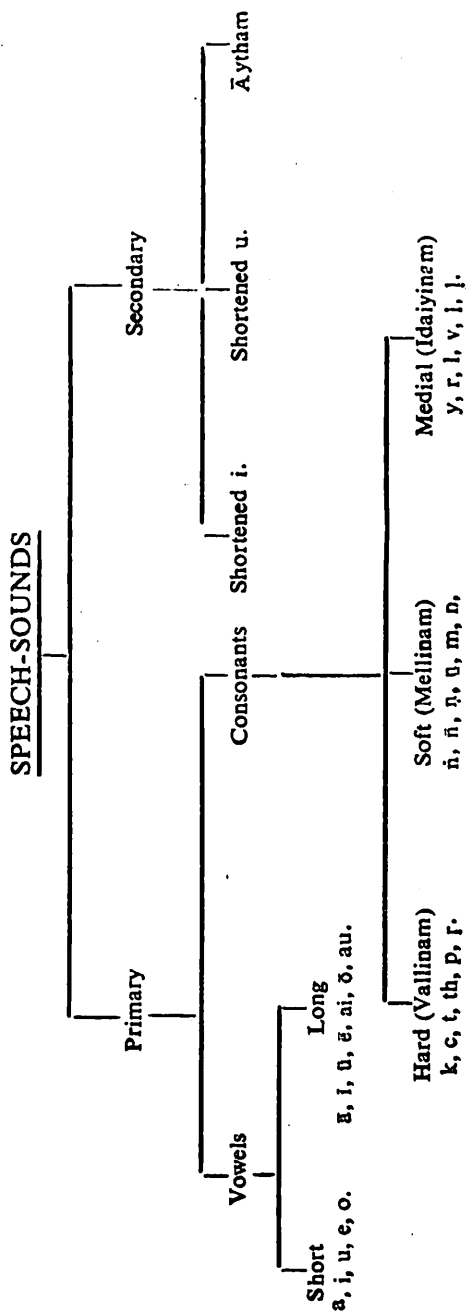
1.1 Tholkāppiyar has treated the Study of language into Phonetics (Eḷuththu) and Morphology (Sol) as the modern philologists and linguists do. He has allotted nine Chapters to each and made a thorough study of them.

1.2 Among the nine Chapters devoted to Phonetics, he deals with the speech sounds, gennemically in the first two Chapters and genetically in the third Chapter.

R.M.S. Heffner says: "The phonetician in his effort to delimit and to describe the several distinct constituent speech sounds, can examine the movements of the speech organs which produce the sounds (genetic investigation) or he may examine the sounds as acoustic phenomena after they have been produced (gennemic investigation). For some purposes genetic investigation is indicated while for others gennemic study yields better results. Neither approach may properly be ignored."<sup>1</sup>

Tholkāppiyar seems to be well aware of this fact. But in contradistinction to the method of Heffner he begins with the gennemic investigation first and then goes to the genetic investigation as is his method of approach always to introduce the subject first and to give details about it later on. He gives an account of the speech sounds first and creates a curiosity in the mind of the learners to know about the production of such sounds. So in his study gennemic investigation precedes genetic.

**CHART I.**



**1.3 Speech Sounds.** He says that there are thirty primary speech sounds and three secondary <sup>2</sup>. It seems that the existence of thirty primary sounds in Tamil was in vogue even before the time of Tholkāppiyar for he puts it as the saying of others. The recognition of three secondary sounds might have been made by him as he says in his own statement.

1.31 The primary sounds are divided into vowels and consonants.

The vowels are named *Uyir*<sup>3</sup> (life) and the consonants *Mey* (Body). The joining of both into one letter is called *Uyir mey*<sup>4</sup> (animated body). The naming of letters as, *Uyir*, *Mey*, and *Uyir mey* indicates the philosophical advance of the ancient Tamils. It appears that when naming of the letters took place before the time of Tholkāppiyar, the Tamils were highly civilized and philosophically minded.

1.311 The vowels are twelve in number. They are divided into five short vowels and seven long vowels. For every short vowel, there is a corresponding long vowel. The remaining two are diphthongs or the combination-sounds. Tholkāppiyar says that *ai* (ஐ) can be produced either by *a* and *i*, or *a* and *y*; and *au* (ஔ) can be produced either by *a* and *u* or by *a* and *v*<sup>5</sup>. They are represented in the alphabet by separate single characters.

Regarding *au* (ஔ) Dr. Caldwell says that *au* is not really a part of any of the Dravidian languages and it has been placed in the alphabet solely in imitation of Sanskrit<sup>6</sup>. This is not correct for *au* was included in the

---

<sup>2</sup> Verses 1 and 2 - E.

<sup>3</sup> Verses 8 and 9 - E.

<sup>4</sup> Verse 60 - E.

<sup>5</sup> Verses 54, 55, 56 - E.

<sup>6</sup> A Comparative grammar of Dravidian languages - Page 136.

list of vowels even before the Tamils came into contact with the Sanskrit language and there are pure Tamil words which commence with *au* some of which have come down from pre-Tholkāppiyar age. <sup>6a</sup>

Dr. P. S. S. Sastriyar remarks that Sanskrit *au* was once pronounced as *āu* and *aū* and it is now pronounced as *au* owing to the influence of Tamil<sup>7</sup>.

**1.312 Consonants.** Tholkāppiyar says that the consonants are eighteen<sup>8</sup>. They are classified into three groups. i.e. Hard class, *Vallinam*, Soft class, *Mellinam* and Medial class, *Idaiyinam*<sup>9</sup>. This classification is made on the basis of gennemic nature. Genetically these consonants can be classified into gutturals, palatals, linguals, dentals, labials and labio-dentals. Tholkāppiyar deals with the production of speech sounds under a separate chapter where the production of consonants is described in such a way as to classify them in the above mentioned genetical groups. But he did not name them so. On the basis of his statement the consonants are classified genetically and gennemically in the following table.

### CONSONANTS

	<i>Hard</i>	<i>Soft</i>	<i>Medial</i>
Gutturals	k (க)	ñ (ஞ)	
Palatals	c (ச) ṛ (ர)	ñ (ஞ) n (ன)	y (ய) l (ல)
Linguals	t (த)	ṇ (ண)	r (ர) ḷ (ள)
Dentals	th (த)	ṇ (ந)	l (ழ)
Labials	p (ப)	m (ம)	
Labio-dental			v (வ)

In the spoken language there are ten more additional sounds. The hard class consonants are pronounced as

<sup>6a</sup> Verse - 296 - E clearly proves this.

<sup>7</sup> Tamil moji uḷ - Page 41.

<sup>8</sup> Verse - 9 - E.

<sup>9</sup> Verses - 19, 20, 21 - E.

voiced ones when preceded by their respective nesals.<sup>10</sup> *k* (க்) is pronounced as *h* when standing alone in the middle of a word as in *Aham* (அகம்) and when preceded by 'ஃ' as in *E ஃ hu* (எஃகு).

*C* (ச) is pronounced as soft letter when standing alone in any part of the word

*Siriththān* (சிரித்தான்)

*Nosivu* (நொசிவு)

*Pasi* (பசி)

It is pronounced as *sh* when preceded by *t* as in *kātchi* (காட்சி).

*p* (ப) is pronounced as *f* when preceded by 'ஃ' as in *Aஃpha* (அஃப).

Though there are twenty eight consonantal sounds in Tamil, Tholkappiyar has given only eighteen sounds. Why has he failed to recognise ten more sounds? No grammar of Tamil language cared to recognise them till now. They are not represented by separate characters in the Tamil alphabet. So some letters have to represent more than one sound. The system of representing more than one sound by a single character is considered defective by some scholars. Some have ventured to invent new characters for representing some sounds such as *j*, *sh*, *h*, *f* and *g*, which are found in the words of other languages without understanding the genius of the Tamil language and without knowing the dictum of Tholkappiyar about the use of foreign words (verse 401 of 'Sol').

Dr. Caldwell alone understood this peculiar system of representing more than one sound by a single letter and termed it as *the law of convertibility of surds and sonants*, remarking "that the Tamilian rule which requires the same consonant to be pronounced as *k* in one position and *g* in another, as *t*, *th*, *p* in one position and as *d*, *dh*, *b* in another is not a mere dialectic peculiarity, the gradual result

---

10 Paṅgu, Kaṇji, Kaṇḍu, Paṇḍu, Ambu.

*of circumstances or a modern refinement invented by grammarians; but is essentially inherent in the language and has been a characteristic principle of it from the beginning*".<sup>11</sup>

Dr. P. S. S. Sastriyar disagrees with Dr. Caldwell and says that "such principle was not in existence in ancient Tamil and there were no such consonantal sounds as 'g', 'j', 'd', and 'b', for Tholkāppiyar had not mentioned about them in his grammar". But he agrees with Dr. Caldwell as far as the spoken Tamil of modern days is concerned.<sup>12</sup>

According to Whitney, any language that has mute closures (*k, c, t, p*) will have also the other related sonants and nasals; thus the presence of a '*p*' in the alphabet implies also that of a '*b*' and an '*m*' and so on.<sup>13</sup> Therefore it is to be inferred that even the ancient Tamil of Tholkāppiyar-period possessed sonants.\* It cannot be considered as a defect of the Tamil language for having not separate characters to represent them in the alphabet-

11 Comparative Grammar of Dravidian Languages-Page 139.

12 History of Grammatical Theories in Tamil - Pages 54, 55.

13 Life and growth of Language - Pages 63, 64.

\* If it is said that such an inference is an assumption that is without foundation, we are helpless for we have no audible examples of speech sounds in Tamil of Tholkāppiyar days being tape-recorded.

Pronunciation of the speech sounds is transmitted orally from generation to generation. The pronunciation found in Tamil of the present day is not an isolated one. It has reached us through generations from olden days. So what we find now might have been in existence even in the age of Tholkāppiyar.

Further it is not correct to say that Tholkāppiyar has not mentioned about them. He has grouped the surds with the nasals related to them while describing their productions. It is plainly stated by him that the manner of the production of speech sounds will differ a little from what he has formulated (verse 88-Ejuththu). He seems to have understood the contrast between the surd (*k*) and sonant (*g*), which differ only as to manner not as to position.

system. Vendryes says “that the number of phonemes in a language cannot of course be calculated by the number of signs in its alphabet. Languages generally have more sounds than signs. This is the case in French, Italian, English and German”.<sup>14</sup>

Tholkāppiyar and other grammarians of Tamil language have not mentioned them and have not cared to represent them by separate characters in the alphabet, for the meaning of the word is not affected whether the sound is pronounced either as a sonant or as a surd. The word ‘*kañji*’ may be pronounced even as ‘*kañci*’ and the meaning of the word will not be changed.

But it is easier for the people to pronounce the surd as sonant when preceded by its respective nasal. Almost all the Tamilians are found to pronounce so. If anybody is found to pronounce the surd as surd even when preceded by its nasal, he may not have Tamil as his mother tongue.

**1.33 Secondary Sounds.** Tholkāppiyar says that *kuṟṟiyalikaram*, *kuṟṟiyalukaram* and *āytham* are in the nature of occurring depending upon other letters. So these are to be considered as secondary letters. They are called “*Sārpū Eḷuththu*” by the grammarians of later period because of their nature of occurrence.

**1.4 Quantity of Letter.** The unit of time is called *māththirai* which is fixed by the time needed for the twinkling of the eye or for making *nodi*.<sup>15</sup>

The vowels are divided into short and long on the basis of having ‘*māththirai*’ or unit of time. The short

---

<sup>14</sup> Language - Page 34.

<sup>15</sup> Nodi: the action of rubbing forcibly of the thumb with the middle finger is called *nōdiththal*. The duration of time is called *nodi*.

letter will have one unit of time and the long two units of time. There is no letter which has more than two units of time.<sup>16</sup> If the lengthening of the sound is needed, the respective short letter is to be added to the long letter in required numbers.<sup>17</sup>

The consonant is allowed half a *māththirai*.<sup>18</sup> The secondary letters also will have only half a *māththirai* each.<sup>19</sup> The consonant *m* will have its sound shortened into half of its original sound at some places where the sweet melody is required.<sup>20</sup> The letters *ai* and *au* will stand in some words having one unit of time.<sup>21</sup> The vowels and consonants are allowed to exceed their limits of sound in the musical compositions, about which there were separate treatises, called '*ṇarambin maṭai*' (the bible of music) during the time of Tholkāppiyar.<sup>22</sup>

**1.5 Alphabets.** The Tamil word *eḷuthu* indicates both the letter and the sound which is represented by it, though it means that which is written. So it is to be inferred that the alphabet was invented while having the analysis of speech sounds. Tholkāppiyar himself clearly informs us that the phonetics were systematised and represented in the alphabet even before his time. There were thirty one letter though there were thirty three speech sounds. The shortened *i* and *u* had no separate characters. When compared with the English alphabet, Tamil alphabet seems to be possessing phonetical script. In English the letter *a* seems to spell five different vowel sounds in *cat*, *came*, *calm*, *call* and *sofa*<sup>23</sup> while *a* in

---

16 Verses 3, 4, 5 - E.

17 Verses 6, 41 - E.

18 Verse 11 - E.

19 Verse 12 - E.

20 Verse 13 - E.

21 Verse 57 - E.

22 Verse 33 - E.

23 Outline of Linguistic analysis - Page 18

Tamil represents only one sound wherever it occurs. The other characters, representing *e*, *i*, *o* and *u* and some consonants in English are pronounced to give different sounds in different places. There are some characters in some words having no sound at all. In Tamil the letters represent only the sounds for which they stand. There are no silent letters.

But the characters which represent hard consonants have some variations in pronunciation because of the letters which they follow, about which reference is made in the previous pages

During the time of Tholkappiyar, twelve vowels, five short and seven long, and eighteen consonants were represented in the alphabet by separate characters. Apart from these, the *aytham* was placed as a separate letter, having the shape of three dots. Tholkappiyar calls it "*aytham - the three dots*". Now it is placed at the end of the row of the vowels.

Among the vowels the short *e* and *o* also had dots upon them<sup>24</sup> to differentiate them from their long ones just as the consonants. Therefore the statement of Dr. Caldwell that "the fact that—the oldest known South Indian alphabet, makes no distinction between long and short *e*, or long and short *o*, but has only one character for each vowel like the Sanskrit alphabets and the modern Malayalam, whilst it has different characters for the long and short forms of the other vowels *a*, *i*, *u* tends to show that it was framed originally for the expression of Sanskrit sounds not for those of the Dravidian languages"<sup>24a</sup> is contrary to the truth. It seems that Dr. Caldwell had not the chance of studying Tholkappiyam and he was wrongly informed by the scholars whom he met.

---

24 Verse 16 – E.      24a C. G. D. L. (1961) Page; 128.

All the consonants, when being single, have dots; but when they are joined with the vowels they lose the dots. Tholkāppiyar notes this fact. Time, space and energy are saved by this system of combining the vowel and the consonant into one character. This system must have been brought into force by Tholkāppiyar himself. If it was in force even before his time, he might have indicated it by having said it in his usual way of adding the word *enba* or *enmanār*. These vowel-consonants (*Uyirmey*) had not been taken into account when counting the characters. There are some grammarians who used to say that the characters of the Tamil alphabet are 247; i. e. vowels 12, consonants 18, *āyitham* 1, vowel consonants 216. It is wrong. Strictly speaking the characters of the Tamil alphabet are to be said as 26, i.e. 7 vowels அ, இ, உ, எ, ஒ, ஐ, ஔ—for the five long vowels, ஆ, ஈ, ஊ, ஏ, ஐ, are only the short vowels having slight changes; 18 consonants and 1 *āyitham*.<sup>25</sup>

The shortened *m* (ṁ) also was having a dot inside the letter <sup>25a</sup>, to show difference from the ordinary consonant *m*.

1.51 Regarding the origin of Tamil alphabets there are many views in support of its independent origin.

“It was supposed by Mr. Ellis and the supposition has gained currency that before the immigration of the Brahmins into the Tamil country, the ancient Tamilians were acquainted with the art of writing; that the Brahmins recombined the Tamil characters which they found in use, adding a few which were necessary for the expression of sounds peculiar to Sanskrit; and that from this which they called *Grandha*, or the book (*Grantha lipi* or the book character) the existing Tamil characters have been derived. There can be little doubt of the derivation of the Tamil character in ordinary use from the *Grantha*; for some

<sup>25</sup> According to Tholkāppiyar the characters of Tamil alphabet are 31 including those long vowels.

<sup>25a</sup> Verse 14. — E.

characters are identical with Grantha letters which are still in use, and others with more ancient forms of the Grantha; but the other part of the hypothesis, viz. the existence of a Pre-Sanskrit Tamil character, out of which the *Grantha* itself was developed, is more doubtful, and though it is true that there is a native Tamil word which signifies "a letter" and another which signifies "a book", yet there is no direct proof of the existence of Tamil characters older than the time of the arrival of the first Brahman immigrants".<sup>26</sup>

If Dr. Caldwell had the chance of studying Tholkāppiyam, he would not have expressed that there is no direct proof of the existence of Tamil characters before the arrival of the Brahmans. Tholkāppiyam is the direct proof of the existence of the Tamil characters independent of Sanskrit.

Mr. Edward Thomas supposes that the earliest characters in which Sanskrit or the Prakrits were expressed – that is, the characters used in Asoka's edicts – to have had a Dravidian origin. He says: "The Aryans invented no alphabet of their own for their special form of human speech, but were in all their migrations indebted to the nationality amidst whom they settled for their instruction in the science of writing".<sup>27</sup>

Dr. S. Shankar Raju Naidu concludes that Tamil alphabet stands as the root of Nagari and all the other indigenous alphabets of India<sup>28</sup>; because of his study of Tholkāppiyam, without which some orientalists expressed views contrary to this fact. The study of Tholkāppiyam, if popularised, will present a true and new perspective regarding the origin of Indian alphabets.

---

<sup>26</sup> C. G. D. L. (1961) Pages 125, 126.

<sup>27</sup> Dr. Burnell's S. I. Paleography Page 4.

<sup>28</sup> A comparative study of Tamil and Nāgari Alphabets Page 10. (Reprint of Tamil Culture, vol. IX, No. 1, January 1961.)

# CHART II.

Showing the letters which occur as initials and finals of words in Tamil.

## VOWELS

a (அ)	ā (ஆ)	i (இ)	i (ஈ)	u (உ)	ū (ஊ)	e (ஏ)	ē (ஐ)	o (ஒ)	au (ஔ)
-------	-------	-------	-------	-------	-------	-------	-------	-------	--------

*Initial*

**WORD**

*Final*

## CONSONANTS

k (க)	ñ (ங)	c (ச)	ñ (ஞ)	t (ட)	ṇ (ண்)	th (த)	ṇ (ந)	p (ப)	m (ம)	y (ய)	r (ர)	l (ல்)	v (வ)	l (ழ)	l (ள)	ṛ (ர்)	n (ன்)
12	12	9	3	12	12	12	12	12	12	1	1	1	1	1	1	1	8

# **CHART III : OCCURRENCE OF CONSONANTS AS INITIALS IN CONJUNCTION WITH VOWELS**

**( 'X' indicates the joining of consonant with the vowel )**

	a	ā	i	ī	u	ū	e	ē	ai	o	ō	au	∴
k	x	x	x	x	x	x	x	x	x	x	x	x	x
c	-	x	x	x	x	x	x	x	-	x	x	-	
ñ	-	x	-	-	-	-	x	-	-	x	-	-	
th	x	x	x	x	x	x	x	x	x	x	x	x	x
ṇ	x	x	x	x	x	x	x	x	x	x	x	x	x
p	x	x	x	x	x	x	x	x	x	x	x	x	x
m	x	x	x	x	x	x	x	x	x	x	x	x	x
y	-	x	-	-	-	-	-	-	-	-	-	-	-
v	x	x	x	x	-	-	x	x	x	-	-	x	

**1.6 Position of letters in the words.** Tholkappiyar has discussed the occurrence of letters in the words in the manner of descriptive analysis. The word is divided into three parts. i.e. initial, medial and final. In the chapter 'Molimarapu' the occurrence of the initial letters and final letters is discussed<sup>29</sup> and in the chapter 'Nūnmarapu' the occurrence of medial letters is discussed.<sup>30</sup>

He points out that *a*, *i*, and *u* serve as demonstratives (when preceding nouns) and *ā*, *ē* and *ō* as interrogatives. It is a novel feature in the Tamil language and its off-shoots.

The discussion of acoustic analysis pertaining to musical Tamil ('Isai' Tamil) is not taken by Tholkappiyar. But it is pointed out that it can be found in the works of musical literature.<sup>31</sup>

Even in ordinary speech, the letters are subjected to variation of sounds. Such variations are termed as pitch, intonation and melody by linguists. Tholkappiyar seems to have found such variation of sounds in Tamil and points them out.<sup>32</sup>

This discussion enables us to know the state of Tamil language during his time.

**1.611 Vowels.** All the twelve vowels appear as initial letters of the words.

Dr. Caldwell says that "*a* is heaviest of all the simple vowels and therefore the most liable to change and

---

<sup>29</sup> Verses 26—82 - E.

<sup>30</sup> Verses 22—30 - E.

<sup>31</sup> Verse 33 - E.

<sup>32</sup> Verses 53, 76, 142, 143 - E.

it evinces a tendency to be weakened into *e*”<sup>33</sup>. But Tamilians consider it as the easiest vowel. Tholkāppiyar says that it is enough to open the mouth to pronounce this letter.<sup>34</sup> The words which have *a* as initial are very numerous. It (*a*) never changes into *e* when appearing as initial of pure Tamil words. But when Sanskrit words are borrowed *a* seems to change into *e*; as Dr. Caldwell says, ‘Gangai’ is pronounced as ‘Gengai’.

1.612 Except *e* (ஏ) *o* (ஓ) and *au* (ஔ), all the vowels conjoining with the consonants appear in the middle of the words. When they appear in the middle of the words,

*i* (இ) is found to change into *a* (அ):

*vayiru* (வயிறு) *vayaru* (வயறு)

*u* (உ) is found to change into *a* (அ):

*murudu* (முருடு) *muradu* (முரடு)

*ai* (ஐ) is found to change into *e* (ஏ):

*kadaisi* (கடைசி) *kadesi* (கடேசி)

1.613 All the vowels except *e* (ஏ) appear as the final letter of the words conjoining with the consonants.

Tholkāppiyar points out that *o* appears as the final letter in one-letter-word *no* (நொ) only and *au* (ஔ) in two one-letter-words only; *Kau* and *vau* (கௌ, வெௌ). It is to be noted that no vowel appears singly in the middle and at the end of words just as no consonant appears as initial of Tamil words except in *aḷapedai*<sup>35</sup>.

In the verse 74 it is said that *u* and *ū* have no company with *ṇ* and *ṽ* (ṇ, ṽ) at the end of words. But

<sup>33</sup> C. G. D. L. — Page 133.

<sup>34</sup> Verse 85 – E.

<sup>35</sup> Verse 60 – E.

Tholkāppiyar himself uses the words *theru* (தெரு) and *thervu* (தெவ்வு) 36. So it is to be known that *u* will have no company with *ṛ* (஠) and *ū* with *r* (வ்).

The verse 75 informs that the words which end in *su* (சு) are only two. \*

The verse 76 indicates that the *pu* end in one word only. But there are many words which ends in *pu* found in Tholkāppiyam. i. e. *oppu*, *karpu*, *marapu* and *veṟuppu*<sup>37</sup>. So it is to be inferred that the word referred in the verse 76 is the word of two letters.

There is another point to be noted here. He says that this word may be used either as intransitive or transitive. The word '*ṭhapu*' is cited as example. when it is used as intransitive-*ṭhapu*-it must be said in a low tone. Then it means 'you die'. When it is used as transitive it must be said in a raised tone. Then it means 'you make him die'. It is one of the verses which prove that the Tamil language is accustomed to the use of intonation for differentiating the meanings.

1.62 Consonants: No consonant stands as initial of the word in Tamil. Tholkāppiyar says that the consonant without vowel cannot become the initial of the word.<sup>38</sup>

36 Verses 345 and 346 - S.

\* The commentators having cited *usu* and *musu* (உசு, முசு), say that (பசு) '*pasu*' is the deformed word of Sanskrit language. But the word '*pasu*' is more popular all over the Tamil Nad than the words *usu* and *musu*. Tamils are found to use this word *pasu* to denote 'cow'. The 'ā' and 'ṇ', which denote cow are unknown to the common people. The people of Sanskrit language are not found to use this word *pasu* to denote cow. In Sanskrit it denotes all animals; so they use another word 'gō' to denote the cow. Therefore the word '*pasu*' is to be considered as a Tamil word.

37 Verses 72, 163, 220, 221, 246, 347 - S.

38 Verse 60 - E.

The consonants which appear as initials in conjunction with all the twelve vowels are *k* (க) *th* (த) *ṇ* (ண) *p* (ப) and *m* (ம) <sup>39</sup>. The consonant *c* (ச) appears as initial of the words in conjunction with all the vowels except *a*, *ai* and *au*.<sup>40</sup> So during the age of Tholkāppiyar there were no words with *ca*, *cai* and *cau* as initials. Even now the words which have *cai* and *cau* as initials are not Tamil. But there are many Tamil words which have *ca* as initial found in Sangam literature. So it is to be concluded that Tholkāppiyar lived in an age in which there were no words which had *ca* as initial. The Sangam poets, in whose works the '*ca*' as initial is found, may be considered to belong to the post-Tholkāppiyar age. Thus it helps us to fix his age. Even the famous Tamil academies might have been called as 'Sangam' or might have been established with such name after the period of Tholkāppiyar. The age of Tholkāppiyar must be fixed as the pre-Sangam period<sup>41</sup>.

The consonant *v* (வ) did not appear as initial of the word in conjunction of the vowels *u*, *ū*, *ō* and *ō*. The same position continues till now.

The consonant *ṇ* (ஞ) appeared as initial of the word in conjunction with the vowels *ā*, *e* and *o*.

There is a word *ṇamali* (ஞமலி) which is found in Sangam literature. So it is to be concluded that this word *ṇamali* did not come into existence during the period of Tholkāppiyar.

The consonant *y* (ய) appeared as initial of the word followed by *ā* only. The words which have *ya*, *yū*, *yā*, *yō* and *yau* (யௌ) as initials are foreign words, of which the word '*yavanar*' having *ya* as initial is derived from the Greek word 'Ionian'. This word is found in Sangam

---

39 Verse 61 – E.

40 Verse 62 – E.

41 Vide Introduction.

literature. So Tholkāppiyar might have lived in an age before the Greeks had come into contact with the Tamils.

The other words, which have *yu*, *yū*, *yō* and 'yau' belong to the Sanskrit language. The word *yūpam* is found in Sangam literature denoting the pillar posted in the place of sacrifices. So it is to be concluded that the celebration of sacrifices was not prevalent during the age of Tholkāppiyar. Though Āryans came to Tamil Nāḍ during the age of Tholkāppiyar, it might have taken some decades to popularise their customs and practices among the Tamils.

**1.63 Shortened 'u' as the initial of the word:** Tholkāppiyar recognized the appearance of shortened *u* as the initial letter of the word in conjunction of the dental *ṇ* in the word '*ṇunthai*' which denotes relationship.<sup>42</sup> There are four words which denote relationship and which have *ṇ* as initial letter, *ṇundhai*, *ṇuman*, *ṇumaḷ* and *ṇumar*. But the commentators have cited *ṇundhai* only as example. Tholkāppiyar says that even if it is pronounced as full *u* the sense of word will not be differentiated. So it is to be inferred that the shortened *u* referred here was pronounced as full 'u' some times. Then in course of time it came to be considered as full *u*. So the grammarians of the later period had left it unmentioned.

**1.64 Final consonants.** All the consonants except *k*, *c*, *t*, *th*, *p*, *ṛ* and *ṇ* (*ṇi*) are said to appear as final letters of the words.

Tholkāppiyar has gone to the extent of pointing out the number of words which end in certain consonants. He says that the dental 'n' appears as final letter in two words only. Those words are *poruṇ* and *veriṇ*. *ṇ* is said to appear as final letter in one word only which is '*uriṇ*'.

*v* is said to appear in four words which are *av iv uv* and *thev*. These words which end in *ṇ ṇ* and *v* seem to have become obsolete during the period of the author of *Veerasōliyam*.<sup>42a</sup> It is to be pointed out that the consonants *ṇ, y, r, l, v* and *ḷ* which appear as final letters in the Tamil language do not appear as final letters in the Sanskrit language, and the consonants *k ṇ t th* and *p* which appear as final letters in the Sanskrit language never appear at the end of the Tamil words.<sup>42b</sup> This marked difference proves that Tamil is not the offshoot of Sanskrit.

The *m* and *n* when appearing as the final letters of the words, they interchange with one another: *ṇilam: ṇilan; uram: uran*. Tholkappiyar points out that there are nine words in which such interchange will not take place. The commentators cited the following words as examples: *ekin, sekin, viḷan, payin, kuyin, oḷan, puḷan kadān* and *vayān*. The letters *n* and *m* stand jointly at the end of words in verses: *Pōṇm*.<sup>43</sup> The letters *r* and *ḷ* do not appear as the finals<sup>44</sup> in the words of two letters, the initial being short.

**1.65 Medial consonants.** Tholkappiyar has discussed the medial consonants in the first chapter itself while he has discussed the initial and final consonants in the second chapter. All the consonants except *k, c, th, p, r* and *ḷ* are followed by themselves and by other consonants in the middle of words.

*k, c, th,* and *p* are followed by themselves and not followed by others.

*r* and *ḷ* are not followed by themselves and followed by other consonants only.<sup>44a</sup> The consonants *ṇ, ṇ, ṇ, ṇ, m* and *n* are followed by their respective hard consonants; *t, ṭ, l* and *ḷ* are followed by *k, c* and *p*; *l* and *ḷ* are followed by *y* and *v* also.<sup>45</sup> The consonants *k, c, ṇ, p, m, y* and *v* in

42a V. S. S. P. Stanza 8.

42b H. G. T. T. Page 63.

43 Verse 51 - E.

44 Verse 49 - E.

44a Verse 30 E.

45 Verse 23, 24, 25.

conjunction with vowels occur after *ṇ* and *n* in the middle of words.<sup>4 5 a</sup>

Tholkāppiyar has said that *y* in conjunction with the vowels appears after the consonants *ṇ*, *ṇ*, *m*; and *v* appears after *m*. Such occurrences are not found either in single words or in compound words. They are found in the construction of sentences. So Naccinarkkiniyar says that it is to be inferred from the verses of Tholkāppiyar that there were words in which such combination of sounds occurred and such words went out of use now.<sup>4 6</sup>

He says that the consonants which appear as the initial letters of the words and *ṇ* appear after *y*, *r* and *l*.<sup>4 7</sup>

This branch of discussion which belongs to the department of descriptive analysis is now gaining ground among the modern linguists. Tholkāppiyar originated this study in Tamil language two thousand years ago.

### 1.7 PRODUCTION OF SPEECH SOUNDS

After giving account of the letters, speech sounds and alphabets, which are the sinews of the language, in the first two chapters, Tholkāppiyar enters into the discussion of the production of speech sounds.

The knowledge about the production of speech sounds will greatly help the speaker in pronouncing the letters more correctly. So the chapter on production of speech sounds is placed after the chapters which deal with their number, their kinds, their quantity and their position in the words.

Though Tholkāppiyar classifies the short and long letters, because of their nature, as *uyir*, *mey*, *vallinam*,

---

<sup>4 5 a</sup> Verse 26 - E.

<sup>4 6</sup> Tholkāppiyam - Eluththu - Commentary of Naccinarkkiniyar - Page 33.

<sup>4 7</sup> Verse 29 - E.

*mellinam*, and *idaiyinam*, in the first two chapters, he re-arranges them into groups with reference to their place of production in the third chapter. His description about their places of production enables us to name the groups as gutturals, palatals, linguals, dentals, labials and labio-dentals as already pointed out.

1.71 In the first verse he gives a general description about the production of speech sounds.<sup>48</sup> Then he goes on to the primary sounds, i.e. 12 vowels and 18 consonants. He says that the twelve vowels are produced from the throat<sup>49</sup> (larynx). Because of this statement we may be tempted to say that all the vowels are guttural. Then he says that *a* and *ā* are born because of the opening of the mouth.<sup>50</sup> *i*, *ī*, *e*, *ē* and *ai* are born when the sides of the trunk of the tongue touches slightly the upper teeth which are directly above it;<sup>51</sup> and *u*, *ū*, *o*, *ō*, and *au* are born because of the rounding of the lips.<sup>52</sup> Though he arranges them into three groups, he knows fully well that each sound is pronounced differently and so he supplements his statements by saying that each will have a little difference in the mode of pronunciation.<sup>52a</sup>

The moving parts which can change the size of the pharyngeal and oral cavities through which the vibrating air of the cord-tone flows are (1) the larynx, (2) the epiglottis, (3) the tongue (4) the jaw (5) the velum and (6) the lips. Tholkappiyar, enumerating the places of articulation and the articulators, points out the effort needed for articulating the sounds. According to him the vowels may be grouped into three kinds, which are guttural vowels, (*a* and *ā*), palatal vowels (*i*, *ī*, *e*, *ē* and *ai*) and labial vowels (*u*, *ū*, *o*, *ō* and *au*).

---

48 Verse 83 - E.

49 Verse 84 - E.

50 Verse 85 - E.

51 Verse 86 - E.

52 Verse 87 - E.

52a Verse 88 - E.

Though he places the nasals with their respective hard consonants, he asserts that they (the six soft consonants) are produced by the air passing through the nose.<sup>53</sup> So, they are to have the names guttural-nasal (ṅ) palatal-nasal (ñ), lingual-nasal (ṇ) dental-nasal (ṇ) and labio-nasal (m).

**1.73 Secondary Sounds.** According to Tholkappiyar the secondary sounds are shortened *i*, shortened *u* and *aytham*. As regards their production he says:

“Those three, which are said to have no separate, independent existence, have their birth along with their own primary sounds and maintain their nature as their own”.<sup>54</sup>

**1.74** At the end of this chapter, Tholkappiyar says : “All the letters are described of their birth which are caused by the air passing outside. The timing of the air inside is clearly told in the books of the learned. Without having said about it here I have enjoined about the air which is perceptible in shaping the sound of the letters”<sup>55</sup>

From this statement it is to be inferred that Tholkappiyar has left out the discussion of the physiology of speech and the physics of speech sounds as done by some of the modern phoneticians. But he refers to this branch of study which was considered by ancient linguists of Tamil Nadu as not necessary for having proficiency in a language.

Tholkappiyar says that such study of phonetics is to be found in *Andhaṇar-maṇai*. *Andhaṇar* is a Tamil word, which is equivalent to the English word ‘philosopher’, denoting the person who is specialist in one

---

<sup>53</sup> Verse 100 – E.

<sup>54</sup> Verse 101 – E.

<sup>55</sup> Verse 102 – E.

particular branch of study. The Tamil word *Maṭai* is used to mean a book of science in one particular branch. Here *Andhaṇar Maṭai* means the “book of the learned who are specialised in phonetics”.

But Dr. P. S. S. Sastryar thinks that *Andhaṇar Maṭai* means the “scriptures of the Brahmins”. Further he says “that Tholkāppiyar has studied Sanskrit *Sikshā*, *Prātisākyas* and grammar, and had adopted in his work those points which would suit Tamil Language”<sup>56</sup> for he has found parallelism in Tholkāppiyam and in the Sanskrit works referred by him. He also remarks that “the word *itaiyinam* appears to me to be the translation of the Sanskrit *antakṣtha*”.<sup>57</sup>

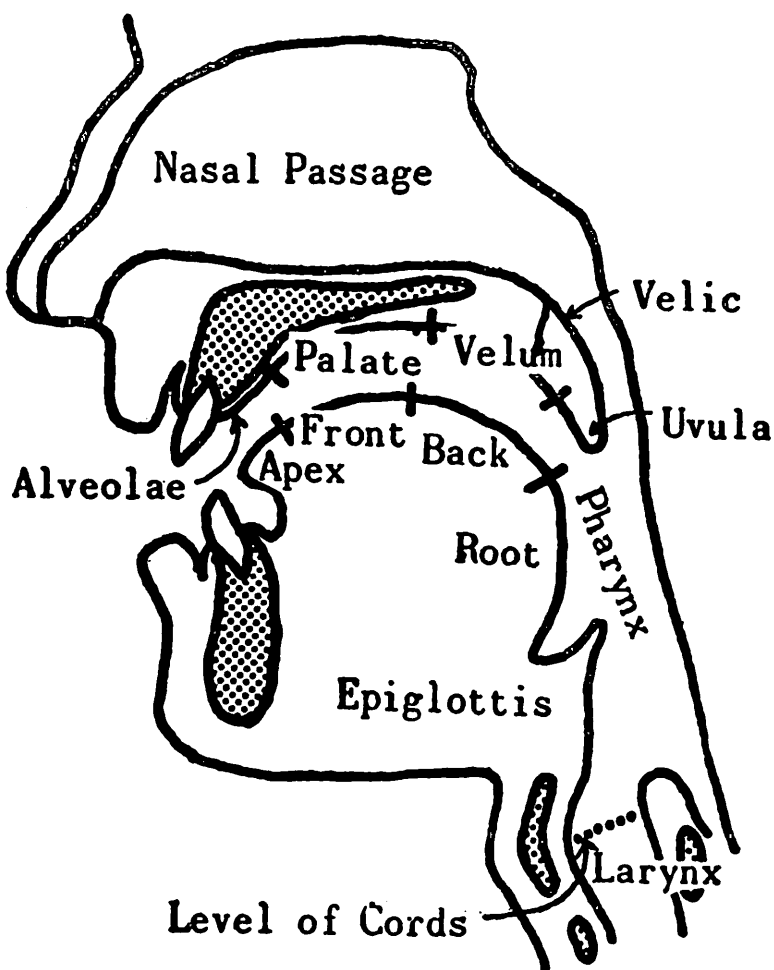
It seems to be illogical to conclude that Tholkāppiyar has followed the Sanskrit works in writing his grammar and translated the Sanskrit words on the basis of parallel ideas which may happen accidentally. There are many parallelisms found in the works of Western linguists and in Tholkāppiyam.

The picture and the chart on the other sides show parallelisms found in Tholkāppiyam and in the book of a Western linguist regarding the production of speech sounds. Can we say that Tholkāppiyar has followed that book in writing his grammar or vice versa.

---

<sup>56</sup> History of Grammatical Theories in Tamil – Page 10

<sup>57</sup> History of Grammatical Theories in Tamil – Page 44



This picture is found in the book "An Introduction to Descriptive Linguistics" by H. A. Gleason (1955)\* for showing the basic points of articulation and the articulators. Tholkappiyar also has pointed out them in his description of production of speech sounds, though he has not drawn out a picture. Following the description of Tholkappiyar, the speech sounds in Tamil are arranged in accordance with the chart given by Gleason (please see next page) showing the basic points of articulation.

**Details showing the basic points of articulation for producing  
speech-sounds as given by Gleason (page 192) and the  
arrangement of speech sounds in Tamil  
as described by Tholkāppiyar.**

**The numbers ( in brackets ) indicate the verses.**

	Lower Articulator	Upper Articulator	Letters	
			Consonants	Vowels
<i>Labial</i>				
Bilabial	lower lip	upper lip	p, m (97)	u, ū, o, ō, au (87)
Labio-dental	lower lip	upper teeth	v (98)	
<i>Apical</i>				
Dental	apex of tongue	upper teeth	th, ṇ (93)	(84)
Alveolar	apex of tongue	alveolar		
Retroflex	apex of tongue	palate	r, ḷ (95) ḷ (96) ṛ, ṇ (94)	
<i>Frontal</i>				
Alveopalatal	front of tongue	alveolar and far front of palate	l (96)	(84)
Prepalatal	front of tongue	front of palate	t, ṇ (91)	
<i>Centre</i>				
Mid-palatal	middle of tongue	middle of palate	c, ṇ (90)	i, ī, e, ē, ai (86)
<i>Dorsal</i>				
Palatal	back of tongue	back of palate	y (99)	a, ā
Velar	back of tongue	velum	k, ṇ (89)	

## 1.8 Sound changes in the context of speech

Language is intended for expressing ideas. It is made of words. Words are nothing but joining of sounds. When the words are spoken, the sounds of the words are subjected to changes owing to hastiness, emotion, economy of effort, laziness, and the desire of having easiness and sweetness.

Tholkāppiyar and his predecessors have noticed such changes in the sentences of speech and regulated them by bringing them under rules. Tholkāppiyar has devoted six chapters (from fourth onwards) for dealing with the changes found in the speech.

What Heffner has done to General Phonetics was done by Tholkāppiyar to the Tamil Phonetics two thousand years ago. The treatment of the subject under reference by Heffner closely resembles that of Tholkāppiyar. Mr. Heffner also has devoted sixty eight pages for dealing with this.<sup>58</sup> It is an accidental coincidence in having such parallels in naming and arranging the headings of the sound changes. I dare not say that Mr. Heffner has followed Tholkāppiyar in this branch of study as Dr. P. S. S. Sastriyar boldly asserts that Tholkāppiyar has followed *Prātisakkyas*.<sup>59</sup> Of the six chapters which deal with the changes of the speech sounds, the first chapter (fourth in the book) is called *Puṇariyal*-chapter on joining of words. It deals with general principles regarding the joining of words in a sentence.

1.81 All the words in a sentence will have either vowel or consonant as the beginning and ending of words. The vowel-consonant (*Uyir-mey*,) is not recognised as a single

---

<sup>58</sup> General phonetics – Pages 163–230.

<sup>59</sup> History of Grammatical Theories in Tamil - Pages 42, 71.

letter and it is split into vowel and consonant. When the vowel-consonant stands at the beginning of a word, the consonant is recognised and when it stands at the ending of a word the vowel is recognised. It is in the order of its make-up. In the vowel-consonant *ka* (க), consonant *k* stands first and the vowel *a* (அ) stands next. So when it stands as initial of a word *k* is taken into account and when it stands as the final of a word, *a* (அ) is taken. In the word *kalvi* (கல்வி) *k* is considered as the first letter and *i* as the last letter.

1.82. When two words join together in a sentence the first word is termed *Niṟuththa Sol* (standing word) and the following word *Kuṟiththu varu kiḷavi* (the word coming to join)<sup>60</sup>. When the joining of words takes place, there will be found four ways of joining<sup>61</sup> of which three pertain to changes and one to being without change. The changes are termed *Mey piṟiḥāthal* (the displacement of consonant) *mikuthal* (the insertion and the doubling of consonant) and *kunṛal* (reduction and omission)<sup>62</sup>. The state of being without change is called *iyalpu*. Dr. P. S. S. Sastriyar says that it seems possible that the classification of sandhi into four and their names are adapted mostly from those found in *pratisāḥkkyas*—“*Mey piṟiḥāthal*, *mikuthal*, *kunṛal* and *iyalpu* respectively are close translation of the words *vikāra*, or *varṇavikāra*, *āgama*, *lōpa* and *prakṛiti*”.<sup>63</sup> If it holds good for saying that these Tamil words are the translations of the Sanskrit words, what prevents us from saying that these are the translations of the English words found in the book, “General Phonetics” already referred. So the statement of Dr Sastriyar is to be considered as one without sufficient proof for substantiating. These words are pure and simple

60 Verse 108 – E.

61 Verses 109, 110 – E.

62 The English equivalents, as found in General phonetics by Heffner, are given here.

63 Histories of Grammatical theories in Tamil Page 71.

Tamil terms which have been coined by his predecessors. Dr. Sastriyar himself establishes, when occasion arises, that Tamil and Sanskrit are fundamentally different languages. Therefore it is not in conformity with truth to say that Tamil, which was well developed and in possession of many literatures and grammatical treatises during the age of Tholkappiyar, was in need of such simple words to express the basic principles of Tamil grammar.

The standing word and the coming word, when joining, may have adjuncts in possession. The words, undergone deformation in usage, are not excluded in the occurrence of joining of words.

The joining of words occurs in two relations which are case relation and non-case relation. When the words join in the said relations the insertion of either letter or increment or both takes place. The list of case signs and increments is given in the sixth chapter.

The increments which are useful to denote the letters are given here.

1.83 If a word which has the vowel as the initial letter follows a word which has the consonant as final letter both must be inter-joined,<sup>64</sup> for facilitating the flow of the sentence.

When a word which ends in a vowel is followed by another word which begins in a vowel, a consonant will be inserted between them to prevent hiatus.<sup>65</sup> The consonant thus inserted is termed as *Udambadu mey* (the consonant which interlinks). Tholkappiyar has not mentioned those consonants which serve as intervocalics. He has used *y*, *v*, *ṇ* and *n* as Intervocalic consonants. It is evident that in the age of Tholkappiyar that the use of such consonants

---

64 Verse 189 – E.

65 Verse 141 – E.

for preventing hiatus is not forced and the places of occurrence of consonants were not demarked.

In course of time in the evolution of Tamil language, the use of *v* in one conjunction of vowels and that of *y* in another was marked by grammarians. Dr. Caldwell says that "this use of *v* in one conjunction of vowels and of *y* in another is doubtless a result of the progressive refinement of the language."<sup>6 6</sup>

The occurrence of accent or pitch or intonation or melody about which mention has been made in the previous pages is described here.<sup>6 7</sup>

The next chapter (fifth) is the summary of general principles about joining of words, coming through the ages. What have been formulated in this chapter comprising all in common cannot find place suitably in any of the succeeding or in the preceding chapters. So this chapter cannot be considered as superficial.

The shortening of vowels, the doubling of consonants, the omission and appearance of the consonants are described in this chapter on account of their general nature and their particular phenomena which cannot be formulated in any of the succeeding chapters.

The next chapter (sixth) deals with the phonemes which occur when the case signs are added to the nouns.

Though the case signs are added directly to the nouns in singular number and to the suffixes of plural in plural number, some endings are in need of either a letter or an increment in between them.

The words which end in *a*, *ā*, *u*, *ū*, *ē* and *au* are to have the increment *in* being added to them when the

---

<sup>6 6</sup> Comparative grammar of Dravidian languages Page 174.

<sup>6 7</sup> Verses 142 and 144.

case signs join them.<sup>68</sup> The first personal pronoun *nī* becomes *nin* to have the case signs. Thus he goes on describing the changes which some nouns undergo for having the case signs and mentioning the increments which occur when the case signs join the nouns.

In the next chapter (seventh) the occurrence and loss of phonemes are described when the standing words end in vowels and when they (the words of vowel-endings) are followed by words which have the letters other than vowels as initials. For, in the chapter *puṇariyal*, mention has been made about the changes which take place when the vowel-endings are followed by vowel-initials.

In the eighth chapter the occurrence and omission of phonemes, when the words of consonant-endings are followed by the words of consonant beginnings, are described.

In the seventh and eighth chapters it is to be noted the alphabetical order is strictly followed.

The consonant is termed *puḷḷi* for it is denoted by putting a dot upon it.

The last chapter deals with the changes which the standing words of shortened *u* undergo in the construction of phrases and sentences.

The Tamil words do not end in hard consonants. It is a peculiar feature of the Tamil and other Dravidian languages. *u* is added to the hard consonants when they occur as the endings of the words, and that *u* with hard consonants is not pronounced fully. It is shortened in its usual one unit of sound. So it is called *Kuṇṇiyalu karam* (*u* which is shortened in sound). Its places of shortening are six which are (1) the word of two letters (2) the word of vowel, (3) the word of medial consonant,

---

<sup>68</sup> Verse 174 - E.

(4) the word of āyatham, (5) the word of hard consonant and (6) the word of soft or nasal consonant.<sup>69</sup>

The word of two letters will have a long letter as its initial. So the grammarians of the later period called it long-letter one (*Nedil thodar*). The others have more than two letters in their formation. They are named after the consonants which precede the last letter-the shortened *u* in company with hard consonant.

*Vaṇdu* is called *Menṇodar* 'the word of soft consonant' for the last letter *du* is preceded by *ṇ* the soft letter. When — vowel-consonant precedes the shortened *u*, the word is called the word of vowel (*Uyirithodar*).

The *u* which appears in company with *ṇ* as initial of the word *ṇuṇthai* was considered as shortened one during the age of Tholkāppiyar.<sup>70</sup>

In the formation of sentences, *Kuṟṟiyalukaram* is to be treated as a consonant.<sup>71</sup>

From the verses 105 and 106 it is inferred by some scholars that the shortened *u* was denoted by putting a dot upon it just as a consonant. But Iḷampūraṇar and Naccinārkkiniyar differ from this view. They say that the final shortened *u* will yield place to vowels, leaving the consonant to be occupied by the succeeding vowel; *Viṟaku illai*=*Viṟakillai*. It seems that the interpretation of the two commentators is correct. If Tholkāppiyar wants to inform that the shortened *u* also is having a dot, he might have said it in the context where the letters which have dots are described. Dr. P. S. Sastriyar is of the opinion that it is a vowel glide.\*

---

69 Verse 407 - E.

70 Verse 67 - E.

71 Verse 106 - E.

\* H. G. T. Page 34.

Tholkāppiyar has recognised this vowel glide and allotted a full chapter to deal with it. Almost all the numerals end in this shortened *u* and the major portion of this chapter is devoted to describe the changes which occur when the joining of numeral nouns with other succeeding words takes place.

## 1.9 Laws governing the change of speech sounds.

As it is discussed already, Tholkāppiyar has allotted six chapters, from fourth to — for dealing with the changes of the speech sounds — occur when ideas are expressed by means of words, phrases and sentences. The laws governing such changes may be divided into general and particular.

### 1.91 General

1. when one word is followed by another either in case relation or in non-case relation, either a letter or an increment is inserted between them.—Verse 113-E.

*Viḷa + kuṟithu = Viḷakkuṟithu.*

*Maha + kai = Mahavinkai.*

2. The initial vowel of the following word is joined to the final consonant of the standing word.—Verse 139-E.

*Pāl + ilathu = Pālilathu.*

3. Intervocalic consonant may be inserted between the final vowel of the standing word and the initial vowel of the coming word to prevent hiatus—Verse 141-E.

*Pū + aḷaku = Pūvalaku.* ‘v’ is inserted.

*Maṇi + oḷi = Maṇ-y-oḷi* ‘y’ is inserted.

4. when the words, having *k*, *c*, *th*, and *p* as initials, follow the standing words which end in vowels their respective nasals may appear in the middle—Verse 144-E.

Viḷa + kōdu = Viḷa-ṇ-gōdu.

Viḷa + sethiḷ = Viḷa-ṇ-jethiḷ.

Viḷa + thōl = Vila-ṇ-dhōl.

Viḷa + pū = Viḷa-m-bū.

5. *th* and *ṇ* will change into

(a) *ṛ* and *n* respectively after *l* and *n*—Verse 150-E.

Kal + thithu = Ka ∴ ṛithu.

Kal + ṇanṛu = Kannanṛu.

Pon + thithu = Ponṛithu.

Pon + ṇanṛu = Ponnannṛu.

(b) *t* (*d*) and *ṇ* after *ṇ* and *l*—Verse 151-E.

Maṇ + thithu = Maṇḍithu.

Maṇ + ṇanṛu = Maṇṇanṛu.

Muḷ + thithu = Mu ∴ tithu.

Muḷ + ṇanṛu = Muṇṇanṛu.

It is to be noted here that both the finals of the standing words and the initials of the following words are assimilated.

(c) *l* is changed into *t* and *ḥ*—Verses 400, 405-E.

Makkaḷ + kai = Makkatkai.

Muḷ + thithu = Mu ∴ ḍithu.

(d) *ṇ* is changed into *t*—Verses 303, 309-E.

Eṇ + kadithu = Etkadithu.

Etkadithu is split into Eḷkadithu. Now the word *Eḷ* is used and *Eṇ* went out of use.

6. when the words which have vowels as initials follow the words, formed of two letters,

- (i) the consonant after the long letter will disappear.—Verse 161-E.

$K\bar{o}l + thithu = K\bar{o}rithu.$

$K\bar{o}l + \underline{n}anru = K\bar{o}nanru.$

Here the final letters of the standing words have disappeared and the initial letters of the following words are changed into *r* and *n* in accordance with the law prescribed in the Verse 150-E.

- (ii) the consonant after the short initial will be doubled—Verse 161-E.

$Ma\bar{n} + akal = Ma\bar{n}-\bar{n}-akal.$

*Exception :*

The consonant after the short initial will not be doubled when the case signs of sixth and fourth follow the words, the initials of which are shortened—Verse 162-E.

$Th\bar{a}m > tham + athu = Thamathu.$

$\underline{N\bar{a}m} > \underline{n}am + ku = \underline{N}amakku.$

The final of *num* also is not doubled.

$\underline{Num} + athu = \underline{Num}athu.$

7. 'Ē' is inserted between the words which denote measures or wights and the words which belong to the same category but in lower denomination—Verse 165-E.

$U\bar{l}akku + \bar{a}lakku = U\bar{l}akk\bar{e}\bar{a}lakku.$

$Thodi + ka \therefore su = Thodiy\bar{e}ka \therefore su.$

8. The *va* of *yāvar* disappears and the *va* is inserted in *yāthu*—Verse 173-E.

$Avar + yāvar = Avar y\bar{a}r.$

$Athu + yāthu = Athu y\bar{a}vathu.$

9. *ā* is changed into *ō* in verses.—Verse 195-S.

Villan > Villōn.

Nallan > Nallōn

10. *pu* is changed into *vu*.

Aḷapu > Aḷavu—Verse 50-E.

11. *m* is changed into *th*.

Thamtham > Thattham—Verses 25, 88-E.

12. *v* and *th* are changed into *∴*.

Av + kadiya = A ∴ hadiya—Verses 380-E.

Ēḷu + paththu = Eḷupa ∴ thu—Verse 391-E.

13. *ān* and *aḷ* are changed into *ay* in the Vocative case.

Vandhān > Vandhāy.

Kariyān > Kariyāy—Verses 133, 134-S.

Vandhaḷ > Vandhāy.

Kariyāḷ > Kariyāy—Verse 146-S.

14. *um* is changed into *uṇdhu*.

Peyarkkum > Peyarkkuṇdhu—Verse 292-S.

**1.911. Change of the sounds when the case signs are added to the nouns.**

When the case signs are added to the inflexional bases, the increments are inserted between them.

The increments as given by Tholkāppiyar are *in*, *vaṭṭu*, *aththu*, *am*, *on*, *ān*, *akku*, *ikku* and *an*—Verse 120-E.

1. *i* of *in* disappears after the word *ā*—Verse 121-E.

Ā + in + ai = Ānai.

2. *v* of *vaṛṇu* disappears after the demonstratives which end in *ai*—Verse 123-E.  
Avai + vaṛṇu + ai = Avaiyaṛṇai.
3. *a* of *aththu* disappears after the word which ends in *a*—Verse 126-E.  
Maka + aththu = Makaththu.
4. *i* of *ikku* disappears after the word which ends in *i*—Verse 128-E.  
Ādi + ikku + koṇdan = Ādikkukkoṇḍān.
5. *kku* of *akku* disappears after any word—Verse 129-E.  
Kunṇu + akku + kūkai = Kunṇakkūkai.
6. The final consonants of the standing words shall disappear before the increments *aththu* and *vaṛṇu*—Verse 134-E.  
Kalam + aththu + kuṛai = Kalaththukkuṛai.  
Av + vaṛṇu + kōdu = Avaṛṇukōdu.  
Such disappearances may be called *elisions*.
7. *ā* is changed into *e*.  
Yām > Em—Verse 189-E.  
Yān > En—Verse 192-E.  
Further changes which occur in the declensions of nouns are to be found in the chapter on Case signs in detail.

### 1.92 Particular

Sound changes found in the individual words.

1. The final *i* of *iṇṇi* is changed into *u* in poetry—Verse 238-E.

Uppinru puṟkai uṅkamā.

This change is called dissimilation. †

2. When *uri* follows *nāli*, *l* of the latter is changed into *d*—Verse 241-E.

$Nāli + uri = Nāduri.$

This may be called dynamic displacement.

3. *u* of *athu* is changed into *ā* and *ai* in poetry—Verse 150-E.

$Athu + anṟu = Athā anṟu.$

$Athu + maṟṟu = Athai maṟṟu.$

4. *n* is added to *a* (cow) *ū* (mutton) and *mā* (deer)  
—Verses 232 and 270-E.

$\bar{A} + kōdu = \bar{A}nkōdu.$

$Mā + kōdu = Mānkōdu.$

$\bar{U} + kuṟai = \bar{U}nkuṟai.$

Now the *n* has become the part of these words and they are used as *ān*, *ūn* and *mān*.

5. The three words which end in *ai*-panai, arai and avirai—are having *am*—Verse 284-E.

$Panai + kāy = Panaṅgay.$

$Arai + kōdu = Araiyaṅgōdu.$

$\bar{A}virai + kōdu = \bar{A}viraṅgōdu.$

6. When the word *panai* is followed by *attu*, *ai* disappears and *ā* is inserted—Verse 285-E.

$Panai + attu = Panāttu.$

7. When the word *vētkai* is followed by *avā*, *kai* disappears and *t* is changed into *ṇ*—Verse 289-E.

$Vētkai + avā = Vēṇavā.$

---

† *Thamiz moji nūl*, Page 17.

8. When the word *aham* is followed by *kai*, *ham* disappears and *ñ*, the nasal of *k* appears—Verse 316-E.

Aham + kai = Añgai.

9. *Thēn + kudam* becomes either *Thēṇkudam* or *Thēkkudam* or *Thēṅgudam*—Verses 341 and 342-E.

10. (a) When the names *Cāththan*, *Āthan* and *Pūthan* are followed by the word *thandhai* (father) the initials only stand—Verses 348, 349.

Cāththan + thandhai = Cāththanndhai.

Āthan + thandhai = Āndhai.

Pūthan + thandhai = Pūndhai.

This change is called haplology. †

- (b) *an* is changed into *am* when denoting relationship—Verse 351-E.

Cāththan + koṇṇan = Cāththanñkoṇṇan.\*

(Koṇṇan is the son of Cāththan)

11. When *mun* is followed by *il*, *ṛ* is inserted—Verse 359-E.

Mun + il = Munṛil.

12. When the word *pon* is followed by a word which has any of the hard consonants as initial, *n* is dropped and *lam* is inserted—Verse 356-E.

Pon + kudam = Polaṅgudam.\*

Pon + padai = Polambadai.

13. *ḷ* of *Makkaḷ* (people) is changed into *ṭ* when the word denotes the dead—Verse 405-E.

Makkaḷ + kai = Makkatkai (hand of the dead).

† Tamil moḷi nūl - Page 17.

\* m of am is changed into ñ in accordance with the law—Verse 130 - E.

14. *Uṇdu* is changed into *uḷ*—Verse 431-E.  
*Uṇdu + poruḷ = Uḷporuḷ.*
15. There are changes which occur in verses only—Verse 403-S.
1. The nasal consonant is changed into hard consonant.  
*Kuṇṅgai > Kuṇkkai.*
  2. The hard consonant is changed into nasal.  
*Thattai > Thaṇḍai.*
  3. The word is expanded by insertions.  
*Thaṇ + thuṇṇai = Thaṇṇai dhuṇṇai.*
  4. The word is shortened by omission.  
*Maḷavarai ṭṭiya = Maḷavarṭṭiya.*
  5. Unit of sound is lengthened  
*Vidumin > Vīdumin.*
  6. The unit of sound is shortened  
*Uṇdu āṇṇu > uṇḍu.*
16. There are some words (found in *Tholkappiyam*) which have changed their sounds.
- i. *Sīrththi* (312-S) > *Kīrththi*.  
 Palatal *s* is changed into guttural *k*.
  - ii. *Yāṇḍu* (188-P) > *Āṇḍu*.  
 The consonant *y* is dropped out.
  - iii. *Vāyil* (111-P) > *Vāsal*.

The consonant *y* is changed into *s* and the vowel *i* is changed into *a*.

After having discussed the occurrence of phonemes in Tamil language in six chapters, as modern phoneticians do, he ends the chapter by saying that,

“The poets say that you must understand those changes which appear in poetical usage and those which become deformed in ordinary use when they appear in situations other those enjoined by making scholarly research in conformity with the usage.”

Tholkappiyar is not unaware of the fact that a living language is always changing. Life means growth and growth means change.

2

*Morphology*



## 2. MORPHOLOGY

### 2.1 INTRODUCTION

The second book of Tholkappiyam deals with words. Its name is known as '*Sol Padalam*' or '*Sollathikaram*'. It deals with syntax, parts of speech, vocabulary, semanteme, semantics, morphemes, homonyms, synonyms and dialects briefly. Its nine chapters deal with them in the following manner.

1. Kīḷaviyākkam. It literally means the creation or formation of expressions or words in the formation of sentences. It describes the role of words in forming sentences to express ideas. The theory that "the sentence preceded the words" has been fully understood by Tholkappiyar. Therefore he deals with the syntax before entering into the discussion of parts of speech.

2. Vēṟṟumaiyiyal. It deals with case formation and case-signs.

3. Vēṟṟumai mayangiyal. It deals with the inter-change of case-signs in declensions.

4. Viḷimarapu. It deals with the vocative case.

Tholkappiyar has allotted three chapters to deal with cases and placed them before the chapter that deals with nouns. The grammarians of later period have included the treatment of cases in the chapter on NOUNS as the function of the cases is to change the significance of the nouns. But the role of the cases in the formation of

sentences cannot be overlooked. So the treatment of cases comes next to that of syntax.

5. **Peyariyal.** It deals with nouns. In this chapter the formulation of general principles about words and the division of words into parts of speech are given.

6. **Vinaiyiyal.** It deals with verbs.

7. **Idaiyiyal.** It deals with form-words or morphemes.

8. **Uriyiyal.** It deals with full-words or semantemes, homonyms, synonyms and semantics.

9. **Eccaviyal.** 'Eccam' means that which is incomplete. It deals with the topics which are not dealt with in the previous chapters, concerning the study of words and the incomplete sentences.

The nature and extent of vocabulary is dealt with briefly. The morphological mutations, the forming of compound words and employment of stress are briefly given.

## 2.2 SYNTAX

Gleason says: "Grammar is conveniently divided into two portions; morphology and syntax. Syntax may be roughly defined as the principles of arrangement of the constructions formed by the process of derivation and inflection (words) into larger constructions of various kinds. The distinction between morphology and syntax is not always sharp"\*. Tholkāppiyar seems to hold such views. So he has included the study of syntax also in the study of words, instead of having it treated in a separate department.

---

\* An Introduction to Descriptive Linguistics, Page 128.

We express our ideas in sentences. For the construction of sentences the knowledge of words is indispensable. Both studies are interconnected. Syntax consists of four departments which are order, concord, government and cross reference.

2.21 Tholkappiyar has paid his attention first to the treatment of concord. As regards concord, the finite verb must agree with the subject or nominative in gender, number and person. Tholkappiyar says: "The gender-denoting words of predicates and the gender-denoting words of subjects must not disagree in a sentence; and they must agree with one another according to their usage."<sup>2</sup>

### SENTENCE

Subject	Predicate
Avan	Vandhan
Concord and government.	
Aval	Vandhai
Avar	Vandhar
Athu	Vandhathu
Avai	Vandhana

In the sentence *Avan vandhan*, the subject *avan* belongs to 'Uyarthinai' (High class) masculine gender, singular number, and third person and the predicate *vandhan* also must conform to the same categories to which the subject belongs. So the *n*, which denotes masculine

<sup>2</sup> Verse. II - S.

gender and singular number of high class, finds place as the suffixes of the both subject and predicate.

But there is one exception. The verb *seyyum* and its models fail to denote *thiṇai*, gender and number which are denoted by their subjects.

Avan (He)	varum (comes)
Avaḷ (She)	” ”
Athu (it)	” ”
Avai (they)	” (come)

They (*seyyum* and its models) will not occur as the verbs of the first and second persons in singular and plural; and as the verbs of third person in plural

They denoted the present tense only during the age of Tholkappiyar So. Tholkappiyar called this verb, *seyyum*, as *ṇikalāu ṇiṇṇa*, *pālvarai kiḷavi* — the verb that appears in the present tense without denoting gender. During the middle Tamil period, they denoted the present and future tenses. But now they are used in future tense only.

It is being used as an adjectival participle (*peyar eccam*) even before the age of Tholkappiyar (verse 238). When used as an adjective, it loses its *u* with its consonant.

**Pōkum manithan > Pōm manithan.**

It means either the man who is going or the man who will go. Originally it was used in the sense of the present tense. Then in course of time it came to denote the future tense also.

2.211 Tholkappiyar begins his study by expounding the rules which define the grammatical categories in Tamil for enabling us to conform to the rules of concord in a sentence. In Tamil all are divided into two major

categories *Uyarthinaṭai* and *Aṭṭinaṭai*.<sup>3</sup> The word *thinaṭai* cannot be translated correctly into English. Such a category is not found in any other language. It is translated by Dr. Caldwell as caste. It is better to have it translated as class. So *Uyarthinaṭai* is translated as High class and *Aṭṭinaṭai* as Non-class.

*Uyarthinaṭai* has three genders, the masculine, feminine and epicene; and *Aṭṭinaṭai* two genders,\* neuter singular and neuter plural.<sup>4</sup>

2.212 The law of gender in Tamil is different from that of the gender in some other languages. Latin, Greek, German, Russian and Sanskrit possess grammatical gender by which masculine, feminine and neuter are recognised in words only irrespective of the objects they denote. So the words which denote subject of males may belong either to feminine or to neuter gender in grammar. The French, the Spanish and the Italian languages have discarded the neuter gender, having only masculine and feminine. There 'a table' will be referred to as 'she' and a pencil as 'he'.

Some languages make no gender distinction whatever. In Hungarian the same word means he, she, it. In Chinese and Japanese, gender does not enter the language picture at all, save in so far as one may specially want to indicate sex by an appropriate word; — the bull-child and the cow-child.

Many languages divide words into animate and inanimate; but there are strange exceptions. The Algonquian languages include in their animate class such words as kettle, knee, maize, bean and tobacco.

<sup>3</sup> Verse. I - S.

<sup>4</sup> Verses 2 and 3 - S.

\* Here *gender* means *number* as gender and number are interlinked. *Aṭṭinaṭai* has no gender; but only number.

Mario Pei, in his "Story of language", says "that some of the Dravidian languages of South India lump females with inanimate objects into an inferior gender but place goddesses with males in a superior caste."<sup>5</sup> Tamil is not one of those languages. The Tamilian valued reason more than anything else, and classified genders according to the reasoning capacity of the objects. The objects which possess reasoning power are called *Uyarthinai* and they are classified as masculine, feminine and epicene plural. The word which denotes 'a man' belongs to the masculine gender, the word which denotes 'a woman' belongs to the feminine gender and the word which denotes either men or women or both, belongs to the epicene plural.

The things which have not the reasoning power are considered as neuters among which male and female are not recognised grammatically. All, whether animate or inanimate, whether male or female, are grouped together in the neuter gender. Dr. Caldwell says "that this classification of noun is decidedly more philosophical; for the difference between rational beings and beings or things which are destitute of reason is more momentous and essential than any difference that exists between the sexes."<sup>6</sup>

2.213 This classification seems to exist even before the age of Tholkappiyar. He has pointed out the way of knowing the genders by means of the endings of the words for observing the concord in the sentences.<sup>7</sup>

The endings which denote genders and numbers are *n* (masculine), *!* (feminine); *r*, *pa* and *mār* (epicene plural); *thu*, *ṛu* and *tu* (neuter singular); and *a*, *ā* and *vā* (neuter plural).

---

<sup>5</sup> The Story of Language — Page 123

<sup>6</sup> Comparative Grammar of Dravidian Languages — Page 220

<sup>7</sup> Verses. 5, 6, 7, 8, 9, 10-S

It is to be noted that in Tamil the *thiṇai*, the gender, the number and the person are interlinked. Tholkappiyar says that the consonant 'n' denotes the masculine gender verse 5 (S). This means that it denotes *Uyarthiṇai*, singular number and third person.

2.214 He points out that the words which denote hermaphrodite and God have no separate endings other than those which belong to high class (*Uyarthiṇai*) in the verses 4 and 12 (S).

According to the verse 1 (S) the hermaphrodite belongs to high class since it is one of human beings. But it cannot be grouped either among masculines or among feminines for it is neither fully male nor fully female. The rule laid down in the verse 2 (S) does not apply to it.

The words which denote Gods are to be grouped among *a:ṇiṇais* according to the rule laid down in verse 1 (S)

Hence verse 4 (S) is necessary for classifying the words which denote Gods and hermaphrodites. Verse 12 (S) lays down that a hermaphrodite with more of feminine traits cannot be used in the masculine gender.

Verses 57, 58, 59 and 61 (S) also lay down rules for observing genders and numbers in usage.

These verses exhibit the accuracy of Tholkappiyar in defining the genders.

2.22 The remaining verses lay down rules regarding order in construction of sentences and use of certain words. Regarding order the following rules are to be observed :—

1. Subject begins the sentence; predicate ends; and object intervenes.\*

2. Adjective precedes the noun which it qualifies.\*

3. Adverb precedes the verb it modifies.\*

4. Relative participle precedes the nouns and verbs.\*

5. Demonstrative pronouns should not precede the proper names. Verse 38 (S)

6. The surnames and title-names should precede the proper names. Verse 41 (S)

7. The adjunct, the part and the whole are the order of narration in a compound word. Verse 26 (S)

*Seṅgal nārai*—Red legged heron

*Peruṇthalaicaththan*—large headed *Cāththan*.

8. When a person has several names denoting his profession, town, possession etc., one finite verb is enough to end the sentence. Verse 42 (S)

9. When the component parts of the body or the number of persons in a group is a well known fact and followed by a finite verb, the particle *um* is to be added to the word, which denotes the part which is qualified by the numeral noun. Verse 33 (S)

10. In counting, the joining of the first personal pronoun with the neuter gender is not prevented. Verse 43 (S)

---

\* As these are the elementary rules to be observed in the construction of the sentence 'Tholkappiyar has not formulated' them here explicitly. But they are to be understood from the rules prescribed here and elsewhere.

11. The gender-denoting word of singular number (*oruvan* or *oruththi*) will not stand in the order of counting. Verse 44 (S)

12. The joining of high class nouns with non-class nouns by conjunctive *um* is not forbidden when such combining is followed by the optative mood. Thus he goes on formulating rules about the formation of sentences.

**2.23 Deviations from grammatical rules.** A living language cannot be brought under the grammatical rules always. Tholkāppiyar seems to be aware of this fact and so at the end of some chapters he is used to add a verse as appendix,<sup>8</sup> sanctioning such deviations.

In the evolution of a language which is serving as a medium of communications for its people, there can be seen two dialects, literary dialect and speech-dialect, forming part of it. Unless the people who speak the language are educated and cultured and unless the grammarians of the language make rules for allowing the changes that take place in the language, without the awareness of the people the literary dialect will differ from the speech-dialect, and in course of time it will cease to have any relation with the common people. This is what happened in Sanskrit and Latin.<sup>8a</sup>

During the age anterior to Tholkāppiyar, Tamil seems to have reached a stage in which the literary dialect was recognised as different from the speech-dialect. Both were mutually affected. The grammarians of pre-Tholkāppiyar age took great care to have the speech-dialect to be moulded and enriched by the literary dialect and to allow the literary dialect to throb with life, vigour and vitality, by having contact with the speech-dialect.

---

<sup>8</sup> Vide at the end of each chapter on 'ELUTHTHU' and at the end of the book on 'SOL'.

<sup>8a</sup> Language, Page 250.

Tholkāppiyar himself has recognised two such dialects and has called them *Valakkāru* (speech-dialect) and *Seyyulāru* (literary dialect). Each dialect seems to have in possession separate rules regarding the use of certain words and construction of sentences. The rules applied to speech dialect may differ from the rules in the literary dialect and vice versa.<sup>10</sup>

Tholkāppiyar has allowed the rules of speech-dialect to be observed in literary dialect for he has been well-aware of the fact that speech-dialect is the basis and the fountain-head of literary dialect, which cannot be separated from the life of the people.

Such allowance of deviations from the formulated rules of literary dialect is called *vaļuvamaithi*, which means "the wrong is allowed to be considered as right", by commentators.

There are about fourteen verses which allow to have such *vaļuvamaithis*.<sup>11</sup>

This state of affairs in Tamil during the age of Tholkāppiyar proves its antiquity undoubtedly.

**2.24 Government and cross reference.** Government is the predominating part of the Tamil syntax. It is interlinked with concord.

The rules which apply to concord serve as the rules of government. Further it is dealt in detail in the chapter on VERB.

There is no cross reference in Tamil as found in Latin. But the word *oruvar* which is plural in form and

<sup>9</sup> Verse - 18.

<sup>10</sup> Verses 18, 22, 27, 39, 50 and 51.

<sup>11</sup> Verses 14, 15, 17, 23, 27, 32, 39, 43, 45, 50, 56, 57, 59 and 61.

singular in sense,<sup>12</sup> and the word of many senses<sup>13</sup> appear to have cross reference.

*Oruvar*, (he or she), *Vaṇḍhar* (came). *Mā*, (horse or deer or animal), *Vaṇḍhathu* (came).

**2.25 Correct use of words.** There are verses which indicate that all are expected to use the words appropriately and correctly. Tholkāppiyar has pointed out that the words derived from the roots *tharu* and *varu* belong to the first and second persons, and the words derived from the roots *sel* and *kodu* belong to the third person.<sup>14</sup> Where and when to use *yāthu*, *even* and *allathu il* is pointed out clearly.<sup>15</sup> Thus Tholkāppiyar has discussed the principles of the arrangement of words in spite of the vagueness of the limits of syntax. He seems to have understood well that "syntax more than any other compartment of language lends itself to the purposes of connected, complex thought and its communication. It is an essential part of that physiological psychological, machinery whereby man transfers his ideas to his fellow-man".<sup>16</sup>

**2.3 Cases.** In syntactic arrangement of words expressing connected and complex ideas, the cases play a prominent role in Tamil. So Tholkāppiyar deals with the function of cases next to the formation of sentences (*kiḷaviyākkam*). He has devoted three chapters to the treatment of cases. They are chapters on cases, interchange of case signs and vocative case. In Tamil the case is called as *vēṟṟumai* for it differentiates the significance of the nouns when declined in the sentence.

---

<sup>12</sup> Verse - 27.

<sup>13</sup> Verses 52, 53, 54.

<sup>14</sup> Verses 21, 29 and 30.

<sup>15</sup> Verses - 31, 32, and 35.

<sup>16</sup> The Story of Language - Page 136.

**2.31 Number of cases.** It appears that there were only seven cases before the time of Tholkāppiyar <sup>17</sup> and the vocative case was not included in the list of cases. Tholkāppiyar has included the vocative case also in the group of cases <sup>18</sup> but he has allotted a separate chapter to deal with it.

**2.32 Names.** Tholkāppiyar has named the cases as *peyar*, *ai*, *odu*, *ku*, *in*, *athu*, *kaṇ* and *viḷi* respectively.<sup>19</sup> The first case is called *peyar* (noun) and *eḷuvāy* (the first).<sup>20</sup> In the nominative case the noun stands unchanged; so it is called noun (Peyar). Among the serial order of cases it stands first, so it is called first case (*eḷuvay vēṭṭumai*).

The other cases are named after their signs. Every case from second to seventh has a separate post-positional sign to denote its declension. The signs are common to both singular and plural. In the singular the sign is added to the noun and in the plural it is added to the suffix of plural number. But for this difference the case signs are suffixed to the nouns irrespective of gender, number and person. So from second case to seventh case they are called *ai* case, *odu* case, *ku* case, *in* case, *athu* case and *kaṇ* case in order of their series. It seems that the cases were called as such even before the time of Tholkāppiyar and they are put in this serial order by Tholkāppiyar himself. Though Tholkāppiyar has arranged them in this serial order, he has not named them by their serial numbers. The opinions of Dr. Caldwell <sup>20</sup> and Dr. P. S. S. Sastriyar<sup>21</sup> that Tholkāppiyar has named the cases as *iraṇḍām vēṭṭumai*, *mūṇḍām vēṭṭumai* etc. on the

---

<sup>17</sup> Verse - 62.

<sup>18</sup> Verse - 63.

<sup>19</sup> Verse - 64.

<sup>20</sup> Verse - 65.

<sup>20a</sup> Comparative Grammar of Dravidian languages, Page 255.

<sup>21</sup> History of Grammatical Theories in Tamil, Page 109.

model of Sanskrit grammarians like Pāṇini and his predecessors are not correct.

The naming of cases by their signs appears to be original and to belong to great antiquity. The naming by serial number would be possible only after the language has reached a settled stage in using the cases. The naming by descriptive appellations as dative, ablative, instrumental and so on will seem to be numberless and limitless. So Tamil grammarians of the pre-Tholkāppiyar-era named the cases by their signs. Tholkāppiyar has followed them.

2.33 The discussion of cases one by one seems to be methodical and scientific.

The definition of each case is given first and then their various forms of uses are summed up. The summing up of uses of each case sign is said to be of his predecessors.

It is interesting to note that he formulates some general principles regarding the use of case signs, before he enters into the discussion of cases—from second to seventh—which have signs. They are :

1. The compounds also are declinable.† (Verse 67)
2. It is proper to have the nominatives being appeared in every sentence in all persons. (Verse 70)
3. The case signs will form part of the nouns as suffixes. (Verse 69)
4. The verbs are changed into nouns by suffixing case signs to them. (Verse 70)

These are very useful for the comparative study of languages. When it is noted that there are languages which differ from Tamil in denoting the case relation the

---

† The commentators are of the view that the compounds are declinable in the nominative case only. It seems to be incorrect.

formulations of Tholkāppiyar about case formation in Tamil will be highly appreciated.

2.34 It is a peculiar feature of the Tamil language that the case relation will be expressed even without having case signs. Tholkāppiyar has pointed it out in the Book on Eḷuththu (verse 133). *Maraththai vettinān* may be said *maram vettinān* without having difference in the sense. The construction without having case signs is called *vēṟṟumaiththokai*. He says that *vēṟṟumaiththokai* is in the nature of *vēṟṟumaiviri* in the verse 413-S, so he has not made any mention of it in this chapter.

2.4 The cases, their signs and their places of occurrence are :

Serial order of cases	Case signs and names	Number of places of occurrence	Verse No.
2nd	<i>ai</i>	28	71, 72
3rd	<i>odu</i>	12	73, 74
4th	<i>ku</i>	9	75, 76
5th	<i>in</i>	27	77, 78
6th	<i>athu</i>	16	79, 80
7th	<i>kaṇ</i>	19	81, 82

It seems that Tholkāppiyar might have arranged the cases in this serial order. He has not made this arrangement in imitation of Pāṇini, for it is proved that Tholkāppiyar lived in the pre-Pāṇinian age. The sequence found in the actions of two people might have induced him to arrange the cases in this order. Tholkāppiyar seems to be a keen observer of men and matters. The event of an action is the first stage. Having an object for an action is the second stage. Having an instrument for doing a thing is the third stage. The action of giving arises after a thing is finished. This is the fourth stage. When a thing is given, it is to be separated from its owner. This is the fifth stage. When anybody gets a thing, he becomes

its possessor. This is the sixth stage. When a thing becomes a possession, it is put in a place. It is the seventh stage. In each stage the noun is differentiated in its action. The name *vēṟṟumai* clearly indicates this process of actions. The predecessors of Tholkāppiyar might have named the cases as *ai* case, *odu* case etc., and left them without making any arrangement in any serial order. Tholkāppiyar has brought them under this order.

Tholkāppiyar clearly says that the cases are said to be seven and they are named *ai*, *odu* etc. He points out that the functions of each case, except the first case, are given by his predecessors. So it is to be concluded that the arrangement of cases in serial order and the inclusion of the vocative case in the group of cases were done by Tholkāppiyar.

Tholkāppiyar has not called the cases second case, third case and so on; he has simply said *iraṇḍakuvathē* which means, 'it comes in second'. He has not denoted as *iraṇḍām vēṟṟumai* which is different from *iraṇḍakuvathē*. Even Pavaṇaṇḍhi of the 13th century, the author of *Nannūl* has not termed as *iraṇḍām vēṟṟumai*, He has denoted it *iraṇḍāvathu* which means 'that which comes in the second'. But he has omitted to point out its original name *ai*, etc. Because in his time some cases were in possession of more than one sign. He might have thought that all signs of a case must be given prominence. For instance *odu* case of Tholkāppiyar period has been in possession of *ōdu*, *ān* and *āl* also in his period. So Pavaṇaṇḍhi omitted the original name *odu* and called it *mūṇṟāvathu* meaning 'that which comes in third'. But Tholkāppiyar had called it *odu* though the sign *ān* also was found in use. It is definite that the cases were not called by their serial numbers as *iraṇḍām Vēṟṟumai*, *mūṇṟām Vēṟṟumai* etc., until the 13th century. Therefore it is clear that Tholkāppiyar could not have named the

cases on the model of the Sanskrit names *dvitiya*, *tritiya*, *caturthi* etc.

The summing up by Tholkappiyar and his predecessors of the places where the case signs occur, indicates their thorough knowledge of language and its study and establishes the matured growth and development of Tamil language and literature, in the early centuries of the pre-Christian era.

Tholkappiyar has allotted two verses for each case. In the first verse, the name and function of case are given and in the second verse the places of occurrence are noted as indicated by his predecessors.

Iḷampūraṇar has combined these two verses into one for they deal with the same case. He has failed to bring out the significance of each verse by this combination.

In the chapter called *Vēṭṭumaimayaṅgiyal* he deals with the following :

1. Interchange of case signs.
2. Interchange of the significances of the case signs.
3. The definitions of the whole and the part.
4. The use of *odu* in conjunctive context.
5. The manner of suffixing case signs.
6. The disappearance of case signs.
7. The deformation of the case signs *ku*, *ai*, and *ān*.
8. The use of *ku* in various senses.
9. The eight fundamentals for evolving an action.
10. The metonymy and its kinds.

As all these pertain to the use of cases, this chapter is called *Vēṭṭumai mayāṅgiyal*—chapter on the functions

of cases, interchanging with one another and deviating from the rules enjoined by the grammarians.

The people and the poets, who are the makers of language, may use the cases indiscriminately to express their ideas without caring for the rules of grammar. Such state of affairs cannot be prevented in any living language. Tholkāppiyar has understood this fact and made allowance for this. Having made rules for such deviations in the use of cases, he has ended this chapter saying :

“If there are others which are not mentioned here they can be understood as such in the manner described here.” (Verse 117)

**2.39 Vocative case.** Though Tholkāppiyar has included the vocative case under the group of cases, he has given a separate chapter for dealing with it. He calls the chapter ‘*Viḷi marapu*’ which means “the tradition of vocative or calling”. So it is to be understood that this case was in vogue even before the age of Tholkāppiyar and was treated separately in Tamil grammar without bringing it under the group of other cases.

Therefore the implication of Dr. P. S. S. Sastriyar that this case was named and described on the model of the Sanskrit grammar is contrary to the truth. <sup>2 2</sup>

The word *Viḷi* is still in use in the town of Nagercoil and its surrounding villages and in Malayalam language in the ‘sense of calling’. The changes which the nouns undergo when calling and the nouns which are not subjected to calling are given in detail in this chapter.

## 2.4 PARTS OF SPEECH — NOUN

**2.411 Noun.** After dealing with the sentence formation and the cases which help to form the sentences

---

<sup>2 2</sup> History of Grammatical Theories in Tamil, Pages 109, 112.

in four chapters, he deals with the parts of speech in the succeeding four chapters.

Vendryes says "that the difficulty of classifying the parts of speech is so great that no satisfactory of arrangement has yet been made."<sup>23</sup> Tholkappiyar has given the classification of all words as Noun, Verb, *Idai* and *Uri*. This classification was said to be in use even before his time. Such classifications and the study of words are possible only on the knowledge of words. So at first he has defined the words as follows :

1. "All the words indicate objects"—Verse 155.
2. "The scholars say that the nature of the object and the words can be known by the word"—Verse 156.
3. "They say that the knowing of the object is of two ways—directly and by suggestion"—Verse 157.

From these verses it is to be inferred that such definition of words was made by his predecessors.

2.412 With regard to the classifications of words it is said as follows :

"The linguists say that the words are said to be of two kinds, noun and verb"—Verse 158. "They say that *idaicol* and *uricol* may appear depending upon them"—Verse 159.

This is somewhat similar to the statement of Vendryes which is: "Pursuing the process of elimination we end by leaving intact only two parts of speech—the noun and the verb. The other parts of speech all fall within these two fundamental classes".<sup>23a</sup>

---

<sup>23</sup> Language, Page 115.

<sup>23a</sup> Language, Page 117.

**2.413 Definition of noun.** Tholkappiyar has given the definition of noun in three places and the summary of them is :

1. The noun does not denote tense except when it is a verbal noun.<sup>24</sup>

2. It takes a finite verb after it.<sup>25</sup>

3. It is declined by adding case signs after it.<sup>26</sup>

The Tamil name *Peyar* itself indicates what a noun is. *Peyar* means that which differs. The main function of a noun is to differentiate between things or persons. Bernard Bloch says "that words inflected for number and cases are called nouns".<sup>27</sup> In Tamil the verb also denotes number. The words inflected for number may be either nouns or verbs. So this cannot be the definition of noun in Tamil.

**2.414 Division of nouns.** As Tholkappiyar has already given the *thiṇai*, gender and number, which involve the study of words, in the first chapter, he now straightly enters into the division of nouns. He has divided the nouns into *Uyar thiṇai* (high class) *Aṟṟiṇai* (non-class) and those belong to both classes.<sup>28</sup>

**2.441** He gives the list of nouns of high class which amount to 44 in the verses 162, 163, 164 and 165. It is to be noted that he has included the first personal pronouns under the group of high class nouns.

**2.442** A list of 24 nouns which belong to non-class group is given in the verses 167 and 168.

---

<sup>24</sup> Verse - 70.

<sup>25</sup> Verse - 66.

<sup>26</sup> Verse - 69.

<sup>27</sup> Outline of linguistic Analysis, Page 61.

<sup>28</sup> Verse - 160.

2.443 A list of 19 nouns which belong to both high class and non-class is given in the verses 174 and 175. It is to be noted that he has included the second personal pronouns under the group of common nouns.

Though he says that the birds, beasts, trees etc. could be personified as if they would speak, and hear in the chapter on composition (verse 401, Poruḷ) he has not allowed them the use of first personal pronouns. He might have thought that they were really incapable of speaking on their own accord. The grammarians of later period have included the first personal pronouns also in the list of common nouns.

2.4144 He has already indicated in the first chapter that the gender will be denoted clearly by verbs only. Yet he renews his statement in this chapter also for the sake of clearness. (Verses 161 and 172).

He points out that the group of non-class nouns has the suffix *kaḷ* to denote the plural number<sup>29</sup> for the gender of them is recognised in numbers only. Yet he says the number also will be known by the verbs only.<sup>30</sup>

It is to be inferred that some of the nouns have lost the capacity of denoting gender in course of time with evolution of language. However the common nouns can be known only by verbs. “Cāththan” may be used to denote either a high class noun or a non-class noun. The distinction depends upon the verb.

1. Cāththan vaṇḍhān.

2. Cāththan vaṇḍhadu.

*Vaṇḍhān* denotes high class and *Vaṇḍhathu* non-class.

---

<sup>29</sup> Verse – 269.

<sup>30</sup> Verse – 171.

**2.4145 Ellām.** The word *ellām* originally belongs to non-class only. In the age of Tholkāppiyar it is found used to denote the high class in first person. So he says that *ellām* when denoting high class belongs to first person only.<sup>3 2</sup>

In Saṅgam literature this is found used to denote second person also and in the literature of later period to denote third person also. So this word *Ellām* may help us to fix the age of Tamil literature.

**2.416 Personal pronouns.** *Ni* and *Niyir*; During the age of Tholkāppiyar, *ni* and *niyir* only are found in use to denote the second person singular and plural respectively. Both are used to denote both masculine and feminine genders.<sup>3 3</sup> There are *nivir* and *niṅgaḷ* to denote second person plural. The use of these two pronouns is not mentioned in Tholkāppiyam.

**2.417 Yān, Yām, and Nām.** These three are found to denote first person plural.<sup>3 4</sup> *nān* in singular, and *yāṅgaḷ* and *nāṅgaḷ* in plural are the inventions of later period. It is to be noted that *yām* excludes the person addressed and *nām* includes the person as found in Saṅgam literature.

**2.418 Iyaṟpeyar in the poetical dialect.** The use of *Iyaṟpeyar* belongs to high class only. Yet in the poetical use, the nouns which belong to the category of *Iyaṟpeyar* may denote the nouns of non-class, when the nouns do not belong to the group of nouns which are conversant within the particular regions.

*Kaduvan*, *mūlan* and *kumari* belong to the high class. Yet they are used to denote the nouns of non-class in poetry.<sup>3 5</sup>

---

3 1 Verse - 174.

3 2 Verse - 187.

3 3 Verse - 188.

3 4 Verse - 162.

3 5 Verses - 196, 197.

It shows that Tamil has branched into literary dialect and speech-dialect even in the age of Tholkāppiyar as noted already.

## 2.42 VERB

**2.421 Definition of verb.** The Tamil word *vinaī* itself denotes what a verb is. It means action. The word which denotes action is called verb. Tholkāppiyar says that the verb is the word which does not have the cases and which denotes time.<sup>36</sup>

It is to be noted that this definition of verb suggests the definition of noun also, i. e. the noun does not denote time and takes cases. So the verb seems to be the opposite of the noun.

According to Bernard Bloch, “the verbs are the words, inflected for person, number, tense, mood and voice”.<sup>37</sup> This definition is all-embracing, but not short and sweet as that of Tholkāppiyar.

The essential function of a verb is to denote time. So Tholkāppiyar calls it *Kālakkiḷavi*<sup>38</sup> – the word which denotes time. Therefore the views expressed by Dr. P. S. S. Sastriyar<sup>39</sup> that it is not compulsory that the verb should always denote time and that Tholkāppiyar does not intend this “Sutra” to be the definition of verb are not correct.

*Kuṟiruvinaī* also denotes time by context. The expression “kānakaṇḍādanai” is used in the sense of present tense. It means, as Dr. Sastriyar says, “you are the lord of jungle tract.” The verb, *are*, belongs to the present tense. Then how is it logical to say that it does not denote time? Tholkāppiyar himself has plainly said that

---

<sup>36</sup> Verse – 198.

<sup>37</sup> Outline of Linguistic Analysis, Page 61.

<sup>38</sup> Verse - 215

<sup>39</sup> History of Grammatical Theories in Tamil, Pages-141, 142.

“kuṛippuvinaṭ” denotes time in the verse 201 (Sol) which runs as follows:

*“Kuṛippinum vinaiyinum neṛippadaththōṇṇi  
Kālamodu varūm vinaiccollellām”*

(All the verbs which denote tenses plainly and by context )

So it is clear that the main function of the verb is to denote time and Tholkāppiyar has given the definition of the verb in the verse 198 (Sol).

**2.422 Three tenses.** The tenses are said to be three which are past, present and future. The verb is found to have denoted these three tenses even before the age of Tholkāppiyar.<sup>40</sup>

**2.423** The main classification of verbs is made on the basis of denoting tenses. The verbs which denote tenses are called *Vinai* (theriṇilai vinai) and the verbs which denote tenses by context are called *Kṛippu vinai* which are termed as appellative verbs by Dr. Caldwell.

**2.54** All the verbs are classified on the basis of *thiṇai* as of three kinds which are the verbs which belong to *Uyarthiṇai*, the verbs which belong to *A.ṇiṇai* and the verbs which belong to both.<sup>41</sup>

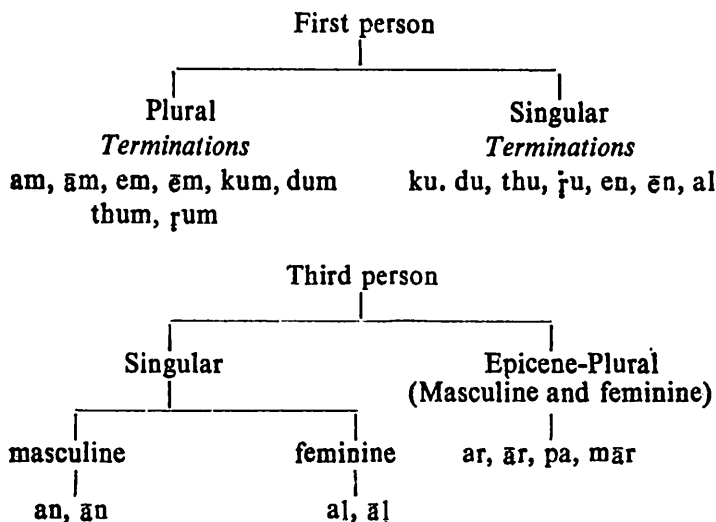
**2.424 The verbs of Uyarthinaṭ or high class.** The verbs of first person and third person fall within the category of high class.

---

<sup>40</sup> Verses. 199 and 200.

<sup>41</sup> Verse - 201

They have the terminations as shown hereunder :



**2.4241 Kuṛippu vinai.** This is one of the chief peculiarities of Tamil. It is called by later grammarians *Vinaikkurippu*. Dr. Caldwell calls it appellative verb or conjugated noun. Tholkāppiyar has explained how it is formed in the verses 213 and 214.

To denote a possessor of a thing, a place, the person compared, and the person of a quality, it is enough to add the personal terminations to the thing, the place, the thing compared, and the quality respectively.

This way of coining verbs is very easy.

*Avan, pon + an = ponnān* (He is possessor of gold).,

*ār + an = āran* (He is the man of village).

*pulī + an = puliyan* (He is like a tiger).

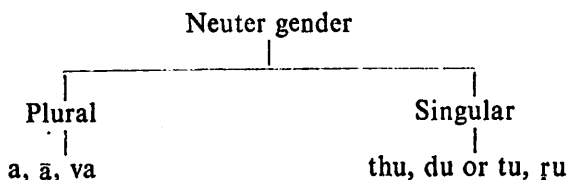
*karumai + an = kariyan* (He is black).

*inmai + an = ilan* (He is not).

To denote tenses some words which indicate time are to be added to them.

*Avan, neṭṭup ponnān* = He possessed gold yesterday.  
*inṭu ponnān* = He is possessing gold today.  
*nālai ponnān* = He will be possessing gold tomorrow.

2.5421 The neuter gender of non-class is in possession of two genders (numbers), the singular and the plural. The terminations are :



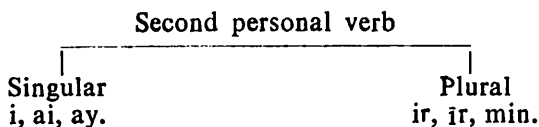
2.4242 *Kuṭippuvinaṭi* of neuter gender. *Tholkāppiyar* has given a list of ten verbs which belong to this category. (Verse 220).

2.425 Common verbs. *Tholkāppiyar* has given a list of verbs which belong to both high class and non-class in the verse—222 as follows :

“The verbs belonging to the second person, optative mood, adverbial participle, the verbs indicating negation the word *vēru*, the type of words such as *seymana*, *seyyum* *seythu*—these eight words—belong to both classes differing in their meaning when used in either”.

Then he goes on defining one by one.

2.426 Verbs of second person. They are divided into singular and plural which are common to both high class and non-class, having terminations as shown :



2.427 Optative mood (*Viyaṅōḷi*). He says that it does not belong to the first and second persons. But in

Saṅgam literature it is found used in second person also.† It is to be inferred that Tholkāppiyar lived in the age in which the optative mood was not used in second person.

He has not mentioned the terminations of the optative mood. The commentators have pointed out that Tholkāppiyar himself has used *a* (Verse 210 in Eḷuththu) *al* (Verses 13.463 Sol) and *āl* (Verse 443 Sol) and these are to be considered as the terminations of the optative mood said by the author on the literary device of *Udambodu puṇarththal*, precept by practice. 4 2

**2.4281 Vinai eṇju kiḷavi.** It is called adverbial participle. Tholkāppiyar has devoted six verses to deal with it (228, 229, 230, 231, 232, 233); but he has not defined what it is, as Pavaṇaṇṭhi, the grammarian of the 13th century has done. 4 2a He has left it to be inferred from its name *Vinai eṇju kiḷavi* or *Vinai eccam* which means the verb depending upon another finite verb for completing its sense.

After giving the list of such *Vinai eccams* he divides the completing verbs into *muthal vinai* (the verb of the whole) and *sinai vinai* (the verb of the part).

Avan kai iṇṇu viḷuṇḍhān  
Avan kai iṇṇu viḷuṇḍhathu

In the above examples *viḷuṇḍhān* is the *muthal vinai* and *viḷuṇḍhathu* the *sinai vinai*.

Such classification is not found in any other family of languages.

**2.4282 Peyar eṇju kiḷavi-adjectival participle.** It will have place, object, time, instrument, subject and verbal noun for the completion of its sense. *Seyyum* and

4 2 Thol-Sol-Commentary of Cēnāvaraiyar (1962), Page 148.

4 2a Verse - 342 Nannūl

† Puṇaṇḍuṇṇu, Verses 2, 55.

*Seytha* are given as types of such verbs (Peyar eccam). *Seyyum* stands for the present and the future and *Seytha* for the past.

**2.429 The use of tenses.** 1. When describing a thing which functions at all times, the verb of present tense is to be used (Verse 240).

Vaṇḍikaḷ iththeruvil ellā nātkaḷum oḍukinṇana  
(Carts run in this street on all days).

2. When denoting the result of an action of excessive nature without referring to any particular person or thing, it is to be expressed in the present tense (Verse-242).

i) Uḷaikkinṇavan uyarvadaikiṇṇan (He who works hard succeeds).

ii) Kuṇṇam seypavan, narakadaiyum (He who sins goes to hell).

3. To indicate the hastiness of an action the use of the past tense in the context of the future and the present is allowed (Verse 241).

When asked to start immediately,

i) a person who is beginning his meal will say nān uṇḍuvittēn (“I finished my meal”).

ii) a person who is about to begin his meal will say “I finished my meal”

4. The past tense and the present tense may be used in the place of the future tense when denoting an action which is quite natural and very certain to occur (Verse 245).

Ni ivvāliyē cenṇāl, thirudappāttāy or thirudappadukiṇṇāy.

(If you take this route you were robbed of your dress or you are robbed of your dress).

5. When describing the occurrence of the past the use of the future tense or the present tense is allowed. Expressing the past by the present is called historical present tense in which historians find a special charm.

Paththu āṇḍukaḷukku munpu yān viḷaiyādukira idam viḷaiyādum idam. (Ten years ago I am used to play in this place; or I will play in this place.)

Vendryes says: "We have a means of expressing the future in the past, and the past in the future. Few languages are so rich as French in this respect."<sup>43</sup>

Tamil seems to be as rich as French in this respect, even in the pre-Christian era.

**2.4291 Tense signs.** Though Tholkāppiyar has mentioned three tenses and their uses, he has not pointed out the infixes which denote tenses. He has dissected the verbs and pointed out the terminations which denote gender, number and person, but not tense-signs.

If we go through the words he used in his text, there are found words which denote past tense, present tense and future tense.

The *um* is used to denote the future and the present. That the *um* was used to denote the present tense in his time is evident from his verse "ṇikaḷuṅ gāḷathucceyyumen kiḷavi" (Verse 227). The signs *kiṟu*, *kinṟu*, and *āṇinṟu* are not found in his work.

It is possible to infer from his work that *th* (kiḷantha - 208 Kuṟiththa - 242), *ṟ* (ṇinṟu - 289, thōṇṟi - 296) *d* or *t* (kaṇḍon - aham - 42, suttī - 42), *iya* (pōkiya,

muḥiya, (3) kṭtiya (4) - solliya (17) - puṇam - and *doubling of the root* (adu - atta - puṇam - 7, padu - patta - puṇam - 14, peru - peṇṇa - puṇam - 30, puku - pukku - kaḷavu - 17) denote the past tense; that *um* (varūm - moḷi - 1, iyalum - puṇar - 1) denotes present tense; *um* (kedum - puṇar - 28) *pa* (moḷipa - thokai - 11, enpa - thokai - 13) and *v* (seyvathu - vēṇṇumai - 29, kuṇṇuva - vēṇṇumai - 30) denote future tense.

*n* is used to denote the present tense (Verse - thokai - 16, kuṇṇiyalukaram - 77).

His omission of mentioning the tense signs is due to the fact that the state of denoting tenses by means of separate infixes might have been in an unsettled condition in his age. The age of Tholkāppiyar is to be considered as a period of transition between the monosyllabic stage and the agglutinative stage which took settled shape only after the Saṅgam age. Therefore Pavaṇanṭhi, the grammarian of the post - Saṅgam age was able to enumerate the signs of tenses, dividing a word into root (pakuthi), infix (idaṇṇilai), increment (sāriyai), sandhi and suffix (vikuthi).

**2.4292 Passive voice.** Tholkāppiyar has not made any mention of passive verbs in his work. But he has used passive verbs in many places. Even in the first verse of his book on Eḷuththu, the passive verb *enappadupa* is found.

*sollappatta* (Verses 257, 575-P.) *karpenappaduvathu* (Verses 108-S; 130, 142, 478, 647, 650-P.) *uḷḷappatta* (Verse 252) and *kadanenappaduthalṇ* (Verse - 174-P.) are the other illustrations. So the statement of Dr. Caldwell that "the Dravidian (Tamil) language is entirely destitute of passive voice properly so called, and, therefore, resist every effort to bring *padu* into general use"<sup>44</sup> is not correct.

---

<sup>44</sup> C. G. D. L., Page 467.

It is true that the use of passive verbs is not favoured by Tholkāppiyar and the Saṅgam poets who preferred the use of active voice in the place of passive verbs and used the active verbs in the passive sense also. Tholkāppiyar has formulated rules permitting that. He says that it is an accepted usage to use object as subject. <sup>4 5</sup>

**2.4293 The negative verb.** Tholkāppiyar has referred to negative verbs in the verses 107, 202, 236, 244 and 435. He says in the verse 244 that the interrogative verb which has the function of denoting certainty may have the capacity of denoting negative sense also. But he has not dealt with the formation of negative verbs.

The negative verbs, he has used in the text, indicate that they can be formed in the following ways :

1. By adding personal terminations direct to the roots.

*Varai + ār = Varaiyār* (Thol-Sol-Verse 248)

*Puṇar + ār = Puṇarār* (Thol-Sol-Verse 340)

2. By adding *al* to the roots

*Aḷi + al + Aḷiyal* (Thol-Poruḷ-Verse 85)

*Aṇju + al = Aṇjal* (Thol-Poruḷ-Verse 85)

3. By adding *ā* or *āthu* to the roots

*Koḷ + ā = Kollā* (Thol-Sol-Verse 22)

*Thiri + āthu = Thiriāthu* (Thol-Sol-Verse 407)

4. By adding *illai* or *ila* to the verbal nouns

*Thiripu + illai = Thirippillai* (Thol-Sol-Verse 392)

*Kadappādu + ila = Kadappādila*

(Thol-Sol-Verse 449)

*Sēral + illai = Sēralillai* (Thol-Poruḷ-kaṭṭu 43)

---

<sup>4 5</sup> Thol - Sol - Verse 246.

5. By adding *alla* or *anru* to the *Eccam*

*Kiḷaṇṭha + alla — Kiḷaṇṭhavalla*

(Thol - Eluththu - Verse 77)

*Paḷiṭṭhu + anru — Paḷiṭṭhanru*

(Thol - Poruḷ Verse 77)

These examples prove that Tamil has already began its progressive march to the agglutinative stage even during the age of Tholkāppiyar.

**2.4294 Moods.** Dr. Caldwell says “that the Dravidian verb has only one mood, the indicative and the forms which correspond to the conditional, the imperative and the infinitive moods of other languages are verbal nouns or compounds rather than moods.”<sup>46</sup> It is true that Tamil grammarians had not termed the variations of the verbs as moods and there is no equivalent in Tamil for the word *mood*. But the function of the moods is done by different modes and they are called by different names. The infinitive and subjunctive moods are called *Vinai eccam* the imperative, *Munnilai vinai* and the optative, *Viyaṅḡḷ* in Tholkāppiyam.

**1. Infinitive moods.** The incomplete verbs (*vinai eccam*) which end in *iyar*, *iya*, *a* and *ku* serve as infinitive moods (Verse 228-S)

Avan uṇṇiyar  
uṇṇiya  
uṇa  
uṇaṅku

} Vaṇḍhaṅ = He came to eat.

**2. Subjunctive mood.** The incomplete verbs which end in *kāl*, *kadai*, *vaḷi* and *idaththu* serve as subjunctive moods (Verse 229-S).

Avan nanku, padiththakkal, padiththakkadai, padiththavaḷi, padiththavidaththu,	}	thērvil vēṟṟi peṟuvān If he studys well, he will succeed in the examination.
--	---	---

**3. Imperative mood.** The verbs which belong to second person, ending in *i*, *āy* and *min*, serve as optative moods.

uraiththi uraippāy uraimin	}	speak.
----------------------------------	---	--------

**4. Optative mood.** During the age of Tholkāppiyar it occurred in the third person only (Verse 226).

Avan vāḷka. May he live well.

Thus the treatment of verb in Tholkāppiyam is short and simple.

**2.4210 Dual Number.** Tamil language now distinguishes two numbers, singular and plural. There is no dual which Sanskrit now possesses. There are two verses in Tholkāppiyam in which dual number is noted. They are:

Ōreḷuththorumoḷi ireḷuththorumoḷi  
 Iraṇḍu iraṇḍu isaikkum thodarmoḷi  
 Mūṇṟemoḷinilai thōṇṟiyaṇṟiyaē (Thol-Eḷu-Verse 45)  
 Irupeyar palpeyar aḷavinpeyar (Thol-Sol-Verse 47)

*ireḷuththorumoḷi* and *irupeyar* clearly indicate that Tholkāppiyar has recognised a sort of duality.

If not, he might have classified as *ōreḷuththu moḷi* and *palaveḷuththu moḷi* as Pavaṇaṇṭhi did. (Verse 128 Nannūḷ)

“The use of dual number must have originated from denoting things which occur naturally in pairs, as the eyes, ears, hands etc. and the things which occur artificially in

pairs as the two bulls of a plough and a cart. Then its use was extended to denote a combination of any two things, as soon as it came to denote any two things without regard to their being naturally a pair and without any emphasis being laid on the idea of duality; it became a grammatical luxury and it possessed no sense separate from that of plural. Then it speedily died out of use" (A short manual of comparative philology, page 228).

At the time of Tholkāppiyar, eyes, ears, shoulders which are things in pair, lost their dual number and they were given plural number. He calls them as *paṇmai-yuraikkum sinai ṇilaikkiṭavi*.<sup>4 7</sup>

Another kind of dual exists in the first personal pronouns.

The pronouns, *yām*, *nāṅgaḷ* and *yāṅgaḷ*, exclude the party addressed and the pronoun *nām*, includes the party addressed. Dr. Caldwell considers it as a species of dual. (Pages 223 and 414, C.D.G.). Dr. Subramaniya Sasthriyar says that this dual did not exist in the time of Tholkāppiyar (Thamiḷ moḷi nūl—Page 66) for *kaḷ* could not be suffixed to *yām* and *nām*, and *nām* includes the party of the speaker. I think that *nām* was used when the party addressed was included and *yām* was used when the party addressed was excluded.

To prove this there are instances in Saṅgam literature—Kali 42, Puṇam 40—in which *yām* is used as plural including the party of the speaker and not in the honorific plural, excluding the party addressed.

Pavaṇaṇthi<sup>5</sup> has recognised this principle (Nannūl-Vinai—Verse 13).

Therefore we may conclude from the above facts that the dual number existed in the Primitive Tamil in denoting the things in pair, in the Old Tamil in numbering the letters of the word, in classifying the nouns joined by

---

4 7 Thol-Sol—Verse 61.

copulative (um) and in first personal pronouns, and in the Mediavel Tamil in the first personal pronouns only. In the Modern Tamil it is still existing in the first personal pronouns.

P. Giles says that in Latin *due* and *ambo* are the only surviving dual forms and these are inflected in the oblique cases as plurals (A short manual of comparative grammar page 224).

**2.4211 Tamil Numerals and their origin.** From Tholkappiyam, it is clear, that in old Tamil also the numbers were counted by tens, hundreds, thousands and hundred thousands. We are not in a position to find out the roots from which the numerals were derived. It shows the antiquity of the Tamil language. It is easy for anyone to make conjuncture as Dr. Caldwell did to find out the roots of the numerals. Caldwell thought that the Tamil word *ayiram* was derived from the Sanskrit word *sahasram*.<sup>47a</sup> It is like saying that the English word *one* is derived from Tamil word *onru*. Even the Tamils, living in the remotest corner of the country, unaffected by the influence of Sanskrit know this number *ayiram*. So the numeral *ayiram* may be considered as a derivative of Tamil the root of which is not traceable because of its antiquity. The word *kōdi* denoting the number crore is not found in Tholkappiyam. It is found in Thirukkuraḷ and Saṅgam literature.\*

The word *kōdi* means an end. The Tamilians finding that the number "crore" is the last of the highest numerals might have named it as *kōdi*.

From the verse "ai, am, pal" (Verse 394-Eḷuththu). it is clear that there were higher numerals such as *thamarai veḷḷam*, and *ambal* at the time of Tholkappiyar. It seems that the primitive Tamils had these names of things as code

<sup>47a</sup> C. G. D. L., Page 354.

\* Thirukkuraḷ-verses 337, 377, 639, 954, 1005.

Puṇam 184, 202,

words to denote higher numerals. In *Paripādal*, *Neythal Kuvaḷai Āmbal Saṅgam Kamalam* and *Veḷḷam* are called as *Seykuriyittam* which means the group of code words.

The number nine had possessed another name *thonḍu* which is found in *Tholkāppiyam* and *Malaipadukadāṁ* besides *onbathu* which is now prevalent. In the primitive Tamil *thonḍu*, *thonbathu*, *thonṇūru* might have denoted 9, 90, 900 respectively. Telugu has *thombhei*, or *tombadi* to denote 90 and *thomanuru* to denote 900. In Cānarese also we find *thombhattu* to denote 90. So Tamils also must have possessed *thonbathu* to denote 90. But in Old Tamil after the separation of Telugu from it a fine system was developed to denote 9, 90, 900. They thought that as these numbers precede 10, 100, 1000 they must be called as numbers before ten, hundred and thousand. So they added *thol* to them to give the meaning of priority. Therefore they had the numbers *thonbathu*, *thonṇūru* and *tholḷayiram*. The initial consonant of *thonbathu* is removed and so we have now *onbathu*. *n* and *l* are easily corrupted into *ṇ* and *ḷ* by the common people: *onṇu-onṇu*; *valli-vaḷḷi*. The origin of such new compounds was forgotten even at the time of *Tholkāppiyar* (Verses 455, 462.) When *paththu* (பத்து) was added to the numbers from one to nine, it was changed into *paṇṇi* (ஒரு பா. .thu, iru pa. .thu) and *pān*, (orupān, irupān), *Ain*thu is corrupted into *Aṇju* which led some philologists to derive it from Sanskrit *pañchan*. The original form of the number seven is *ēḷ* which is now pronounced as *ēḷu*, *irubathu* is corrupted into *iruvathu* and *eṇbathu* into *enbalathu*. Hundred thousand is denoted by the Sanskrit word *Laksham*.

Nouns are formed from the numbers and they are called *eṇṇuppeyar* or *eṇṇiyaṇṇeyar* by *Tholkāppiyar*. In such formations, the first number *Onṇu* is used without any change to denote neuter singular. The suffixes *an* and *i* are added to the root *Oru* to denote masculine and feminine

genders: Oruvan; Oruththi. *Oruvaḷ*, the natural form of feminine gender, is considered as ungrammatical. *Ar*, the plural suffix, is added to it and it becomes honorific singular, *Oruvar*.

From two onwards as they signify more than one. The epicene plural is formed by the addition of *ar* i. e., *iruvar*, *mūvar*, *nāḷvar*, *Aivar*, *aṟuvar*.

These numbers are placed either before or after the names of things without any change to indicate the total.

*Nanku madukaḷ vaṟṟihana.*

*Mādukaḷ nānku vaṟṟihana.*

Abstract nouns are formed by adding *mai*, the suffix of abstract noun, to the root, i. e., *orumai*, *irumai*.

The ordinal numbers are formed by adding either *ām* or *ākum* or *āvathu*:

*Iraṇḍām paiyan.*

*Iraṇḍākum kuthirai.*

*Iraṇḍāvadu paiyan.*

Sometimes the verbal participle *āna* and *ākum* are also added to *āvathu*: *Iraṇḍāvathu ana*; *Iraṇḍāvathuākum*. The first ordinal *onṟām* has a synonym in the word *muthal*.

## 2.43 Idaicool.

To proceed from the whole to the part or from the general to the special seems to be the chief technical device of Tholkāppiyar in dealing with his subjects. In accordance with this usual mode of his treatment, he begins with the sentence, then proceeds to cases which help to form the sentence, then goes on to the words (noun and verb) which form part of the sentence and now deals with the *idai* and *uri* which form part of the words.

According to his definition of *idaiccol*, the group of words, called *idai*, are to be used along with the nouns and the verbs; they have no independent existence; and they serve to differentiate the forms and meanings of words and sentences.<sup>48</sup> This definition of *idaiccol* corresponds with that given by Vendryes of morphemes.<sup>49</sup> The very name *idaiccol* itself indicates its nature. It means that which occurs between the words in a sentence or between the syllables in a word.

It is identical with the Chinese *empty word*.<sup>50</sup> The expression *peyarodum vinaiyodum* is said to be identical with the Sanskrit expression *sahetarabhyam*. Because of this identification it is not correct to say that Tholkāppiyar has translated the Sanskrit expression.

2.4311 Tholkāppiyar has given the list of morphemes and their functions at first as follows :

The morphemes (*Idaiccol*) are

1. those which help to give the proper meanings in the joining of words,
2. those which denote tenses in the making of verbs,
3. those which serve as case-signs in declensions of nouns,
4. those which serve as expletives in the formation of words,
5. those which serve as particles of euphony in the formation of words,
6. those which serve as symbol of ideas and
7. those which serve to convey sense by means of comparison.

---

48 Thol-Sol-Verses 249, 250, 251.

49 Language. Page, 74:

50 Henry Sweet-History of Language, Page 42.

2.432 Then he says that their appearance either before or after words, change in their endings and the appearance of one before another are permissible.

Of those seven, the first is dealt with in the chapter case-signs (*Uṟupu iyal* in the book on *Eḷuththu*), the second in the chapter on *Verbs*, the third in the chapters on *Cases* and the fourth in the chapter on *Similes* (*Uvama iyal* in the book on *Poruḷ*). The remaining three are dealt with in *Idai Iyal*.

About fifty morphemes and their functions have been mentioned in this chapter. They are very useful for expressing the ideas of emotion and feeling. Some of them serve the purpose of punctuation marks which Tamil was not in possession of before the advent of English. As the text itself clearly reveals their nature and functions they are not reproduced here.

It is to be noted that the morpheme *kon* only is prefixed to the words and others suffixed. In the evolution of language some of them may die; some may change in their forms and meanings; and some may be born. Tholkāppiyar is well aware of this fact. So he ends this chapter saying: "Though the sense of each morpheme is described here in accordance with its nature and though they may change in form and sense appearing with verbs and nouns, you must have them all after knowing their true nature. If such others not described here appear in use, their nature should be examined with reference to the rules discussed".<sup>51</sup>

**2.433 The Birth and the Death of Morphemes.** The morphological structure of every living language is unstable. It always changes. Two general tendencies

---

<sup>51</sup> Verses 295, 296-S.

dominate morphological changing. One is a desire for uniformity and the other a desire for expressiveness. Because of uniformity the morphemes which have become obsolete are eliminated, and because of expressiveness the creation of new morphemes is effected.

In the process of creation and elimination of obsolete usage the role of analogy comes into play. Analogy is, indeed, the foundation of all morphology. Analogy is a term which signifies the process by which either a form or a word or a turn of expression is created according to a known model.

2. 434 Analogy depends to a certain extent upon the law of economy of effort, which enables one to be free from being burdened with unnecessary load. The forms which have become useless are forgotten. The forms, which are irregular, are rarely used. So the irregular forms are easily forgotten and the new ones are created. Therefore the death of one morpheme and the birth of another morpheme will take place simultaneously. Sometimes the unused form will die unnoticed and the already existing one will step into its place. In Tamil during the the age of Tholkāppiyar there was a suffix *al* which forms part of the verb of the first person singular – future tense; (Verses 203-5) This suffix is not used now. A new one, *an* has taken its place: *Nan varuvan*. It is the suffix of the third person singular verb and its domain is extended to the first person also. The suffixes *ku*, *du*, *thu*, *ru* and *kum*, *dum*, *thum*, *num* are not used in the spoken dialect of Tamil. Once they denoted tense and number (Nannul Sūtram 145) in Tamil. Now in Malayalam they are denoting them. They had become unusual and they disappeared from the stage of speech dialect. *an*, *en*, and *am*, *em*, have however survived.

2.435 To denote the negative sense, the morpheme *al* is not used in speech. *Seyyaṭka* is literary.

(1) *Seyyāthē*, (2) *Seyyāthirgaḷ*, (3) *Seyyāthiṅga*, (corruption of the former). (4) *Seyyavēṇḍām* are now used. The negative particle *ā* is found in the forms 1, 2 and 3. In the fourth the *ā* has shifted its place to the second form. (*Vēṇḍu + um*). *Vendum* means a request or a desire. (*Vēṇḍuthal Vēṇḍamai ilan adi*, Thirukkuraḷ-4. The feet of him who has neither desire nor hate). *Vēṇḍuthal* and *Vēṇḍamai* are verbal nouns. *Vēṇḍamai* is denoting the negative sense by the morpheme *ā* infixed. Now in the speech, *seyya vēṇḍam*; *pōha vēṇḍam*, *vēṇḍam* had lost its original sense and become a morpheme. (*Avan*) *seythilan*, (*Nīr*) *seythilir*, (*Nām*) *seykinṇilōm* have *il* to denote the negative sense. These are considered now to be literary and cumbersome. So the word, formed from the negative semanteme, is added to the relative participle; *seyya + illai = seyyavillai* which denote, no gender, number and person; and so it is common to all gender, number and person. In these examples also we see the negative particle is being separated from the verb; and the form, formed out of it is used independently. It seems that Tamil is progressing towards an analytic growth in this branch. Originally it is used to be said :

1. *avan ilan* — masculine singular
2. *avaḷ ilaḷ* — feminine
3. *avar ilar* — epicene plural
4. *athu ilathu* — neuter singular
5. *avai ilai* — neuter plural

The neuter appellative verb (*Vinai-kkuṇṇippu*) *illai*, is used now in all persons, genders and numbers: *avan avaḷ, avar, athu, avai illai*.

The unnecessary loading of many words is avoided. Analogy and the law of least effort paved the way for the change. *uṇḍu* also succeeded in driving out *uḷan, uḷaḷ uḷar, uḷathu* and *uḷa*.

This happened even before the age of Pavaṇan̄thi who made the rule regarding the use of *vēṇu*, *uṇḍu* and *ilal* in all persons and genders. (Nan̄ṇṭil Sūt-339). But a difficulty arises here. Hitherto when we said *ilan*, *ilaḷ*, etc., the gender, number and person were easily known without the aid of the substantives. When we use *illai* or *ilal* the substantive must be known for us to find the gender or number or person. However the form *avan illai* is considered more easy than *ilan*. Here also the effect of analytic growth is found. We lost one thing, the gender, number, person-denoting suffix and gained another, the substantive. Compensation is the law of nature everywhere.

2. 4323 In the group of first personal pronouns, there was no *nan* during the Saṅgam age. There were only *yam*, *nam*, *yan*. In plural there were two; *yam* and *nam* and in singular there was only one *yan*, the singular of *yam*. *Nam* had no singular. So *nan* was created in imitation of *yan*. This process can be put into algebraic formula of proportion.

Yām: yān : : nām : ? Nān is the result. Nothing disappeared. A new one has appeared. Now in the spoken dialect, *yām* and *yān* are not used. *nām* and *nān* gained the ground. Because *yām* and *yān* are harder to pronounce than *nām* and *nān*. The use of *kaḷ* to denote the plural of high-caste nouns arose by way of analogy.

Originally *māndhar* had no singular. Now *māndhan* is being created and used by some philologists. Yet *mandhal* the feminine gender is not born.

2.436 There are forms which resist analogy and are therefore called irregular. The grammars of all languages more or less, have some irregular nouns and verbs. Tamil has irregular forms which are some nouns and verbal nouns. *Makkaḷ* is an irregular noun, meaning people. The verbal noun *vēttai* is irregular. It must have the suffix *am* in

analogy to *nāttam*, *ōttam*, *thēttam*, *kōttam*. *Vēttam* also was used by some poets. But *vēttai* is used by the people. So it survives *vēttam*. It is not only that but it serves as model also; *thēttai* (*thēttai*-that is earned) is brought out. The word *vēdar* is epicence plural; *vēdan* is masculine singular. Naturally *vēdi* (similar to *bēdi*) is to be the feminine form. But it is not found used anywhere either in speech or in writing. *Vēttuvacci* or *vēdachi* is used. There are some words which served as sex-denoting morphemes during the age of Tholkāppiyar. *mōithai*, *thakar*, *uthal*, and *appar* were used to denote the male sex of sheep. They became obsolete and are not used. A new morpheme *kidāy* is being used: *attukkidaḡ* or *kidāy ādu*. *Pōithu* was used to denote the males of buffalo, ox, tiger, deer, crocodile and fish.

2.437 *Pettai* was used to denote the females of camel, horse, donkey and deer. These sex denoting morphemes were forgotten. The words *āṇ* (male) and *peṇ* (female) are prefixed to them: *āṇ kuthirai*, *peṇ kuthirai*, *āṇ ottakam*, *peṇ ottakam*, *āṇ puli*, *peṇ puli*, *āṇ kaḷuthai*, *peṇ kaḷuthai*. This use is identical with English usage: he-horse; she-horse.

2.438 Originally the professional people were denoted by different words. *vaṇṇān*=washerman, *vaṇṇoththi*=washer woman, *ambattan*=barbar, *ambattaththi*=Barbar woman, *thōtti*=scavenger, *thōttichi*=scavenger woman. Now the dignity of labour is recognised and emphasised. A sense of self-respect is aroused in their hearts. They do not want to be called by the names which have become degrading caste names. So they want to be called as *thoḷiḷaḷar* (worker); *vaṇṇar* is denoted by the term *salavai-th-thoḷiḷaḷar*; (washing worker) *nāviṭhar* by the term *mudi thiruthiḡm thoḷiḷaḷar* (hair dressers) and *thōtti* by the term *nagara suththiḡ-th-thoḷiḷaḷar* (workers who clean the city). The word *thoḷiḷaḷar* is changed into a sort of morpheme

which denotes some professional people, in course of time the full word *thoḷilāḷar* will lose its original significance and attain the status of a suffix. This is similar to the usage in the German language in which Mann as a second term has formed fairly a large number of compound words: Bergmann (miner); Fuhrmann (carrier).

It is the first element which is the significant part of the word as in Tamil; the second has primarily a morphological value. In both languages the first part of the word absorbs the mind's attention completely; the second is reduced to the role of a quasi-suffix.

2.439 In Tamil there are many full words which have lost their individuality when forming part of other words either as prefixes or as suffixes :

*Paḷḷikkūdam*—School.

*Madappaḷḷi*—Kitchen.

In both the compounds the *paḷḷi* had lost its original meaning, a dwelling place of a jain ascetic. It serves as a morpheme to denote the place.

*Puṟamkūṟudal* ; *Puṟaṇḍharudal* :

Here, *puṟam* means aside, a back portion; *puṟam kūṟuthal* denotes the act of slandering in the absence of somebody. *Puṟaṇḍharuthal* denotes the act of protecting without the knowledge of the protected. Now the first part of the word has lost its original significance and become part of the words. It cannot be separated; it has become one with the word. The roots of the words are *puṟaṅḡuru*, *puṟaṇṭha*; *thal* is considered as the suffix of the verbal noun; *kāṇuthal*, *pēsuthal*, *sāthal*, *vaḷṭhal*, *pōthal*, *eṇjuthal*, *mayāṅguthal*, *thokuththal* and *meliththal* are found in Tholkappiyam. The suffix *thal* might have come into life long ago. Every verb can be converted into nouns by the use of this suffix *thal*. Uniformity and expressiveness can be maintained fully in the easiest way

possible by this *thal*—an all embracing and alchemising morpheme at least in the world of nouns made out of verbs which are very regular and well planned in Tamil.

2.4310 Tholkāppiyar had given a list of morphemes of expression. They are (1) *man*, (2) *thil*, (3) *kon*, (4) *thañjam*, (5) *eṟṟu*, (6) *maṟṟu*, (7) *maṇṇa*, (8) *kol*, (9) *eḷ*, (10) *ē*, (11) *kurai*, (12) *mā*, (13) *miyā*, (14) *iku*, (15) *mō*, (16) *mathi*, (17) *ikum*, (18) *cin* (19) *āṇṇa* (20) *yā*, (21) *kā* (22) *piṇṇa*, (23) *piṇṇakku* (24) *arō*, (25) *pō*, (26) *mādhū*, (27) *āka*, (28) *ākal*, (29) *uṇḍhu*, (30) *uṇḍhil*.

During the age of Pavaṇaṇḍbi all but the following had died: *man*, *thil*, *kol*, *mā*, *miyā*, *ikā*, *mō* *mathi*. Some are born during the time of Pavaṇaṇḍhi. They are (1) *theyya* (2) *aththai* (3) *iththai* (4) *vāḷiya* (5) *māḷa* (6) *yāḷa* (7) *ōrum* (8) *iruṇḍhu* (9) *kittu* (10) *kinṇu* (11) *ḷinṇu*. Among these *aththai*, *iththai*, *iruṇḍhu*, *kittu* are now used. All others died. In the city of Madras the common illiterate people are using *kinu* in their speech: *ōdikkinu irruṇḍhan*; *isthukkinu vaṇḍhēn*; *kinu* is the corrupted form of *koṇḍu*. It has no meaning at all.

To express the idea of English gerund such as going, coming, *koṇḍu* is used: *Pōykkōṇḍirruṇḍhan*; originally *koṇḍu* meant to bring or to have or to get (1) *koṇḍu vā* (2) *ṇilam koṇḍan* (3) *peṇ koṇḍan*. Now it serves as a morpheme also, a new addition.

So the vicious circle of birth and death never stops in Tamil as in any other living language. It makes the ideal logical language a thing of dream. Indeed there is no other way by which morphology can be repaired and renewed. If we want to make the language a logical one unchanged for ever, it will be like the effort of a gardener who wants to have plants of the same size, arranged in the same way with flowers and fruits in equal quantities. Changes in the biological world are beyond the control of

man. It is the same with language, in which changes – deaths and births – cannot be stopped by us even though we are the makers of language.

#### 2.44 Uriccol

**2.441 Uriccol:** Its definition: According to cāṅṅvaraiyar, the commentator of *Sol*, the word *Uriccol* means that which belongs to sound, suggestion and quality which three serve as sources for creating words or that which belongs to poetry alone (Thol-Sol-Cēṅṅ—Page 184). Theyvaccilaiyār, another commentator is of the opinion that it is identical with *dhātu* in Sanskrit (Thol-Sol-Theyva—Page 190).

**Dr. P. S. Sastriyar** says: “It (*Uriccol*) means the word denoting the independent part of a noun or verb; for the *urimal* means *right* and hence independence. Its nature in form is clearly expressed in the *sūtram*.

‘Eḷuththuppiriṇḍhisaiḥthal iṇṇaiyālpinṇē’(Verse 395) which may be translated thus: ‘It is not in its nature capable of being further analysed’. This and the word *kuṇṇaiccol kiḷavi* mentioned in the last but one *sūtram* of Eḷuththathikāram clearly suggest that *uriccol* is the root of nouns or verbs.”<sup>52</sup> This view seems to be very correct. Tholkāppiyar calls the root of words as *uriccol* which may mean that which belongs to all words; “Uriya Sol”; not to be meant for poetry alone; but for creating new words. This word is equivalent to the word *semanteme* which is derived from Greek *semaino* (to mean).

It is to be presumed that *Semantemes* are termed *Uriccol* and *Kuṇṇaiccol* by Tholkāppiyar. His description of *Uriccol* is as follows:

“If *Uriccol* is defined, it will be found to have originated from sound, suggestion and quality. Its form may be changed into noun or verb. Though either one

---

<sup>52</sup> History of Grammatical Theories in Tamil, Page 200.

word stands for many senses (meanings) or many words stand for one sense. The unused word being combined with that which is often used, each in its traditional form whichever the word may be, it will denote its own sense.”<sup>53</sup>

2.442 A semanteme, when standing alone, may be used either as a verb or as a noun or any part of speech.

*mādi*:

as a verb imperative *die* or *be lazy* or *fold*;

as a noun — laziness — the cloth;

as a verbal noun — a fold;

as an adjective, *madiththunī*; a cloth of sanctity

as a prefix of finite verb, *madindhān*, *died*;

*madiththān*, *folded a cloth*;

2.443 Originally the semantemes alone served as words. They are the fountain of the meanings; the formative additions or morphemes added to them determined the meaning of the words and the category to which they belong. The roots may be divided into primary and secondary. *nada*, *vā*, *madi*, *sel*, *pār*, *kol*, *vaḷ* are, primary roots; *perugu*, *thūngu*, *thēṇu*, *viṣu*, *nādu* *nirampu* are secondary. Tholkāppiyar gives a list of about hundred semantemes the meaning of which were not easily understood and popular in his time (Verse 298). In the evolution of the language the semanteme underwent many changes. They became converted into case signs, tense signs, suffixes, increments and terminations which are termed by us as morphemes. The semantemes formed the basis and parts of the words. Most of the semantemes which were in use in the age of the Saṅgam literature are not used in their original forms and senses now.

Some are changed in forms :

*Uru* > *uruvu* = *figure*.

*Sīrthi* > *kīrthi* = *great fame*.

*Pām* > *pēy* = *fear or that which is feared*.

Some are changed in meanings :

*Uru*, original meaning—fear, now figure.

*Malai* nature, now—garland.

*Vambu*, uncertainty, now—quarrel.

Some form part of the words :

*Padar*—*Padarṇḍhān* (went)

*Athir*—*Athirchi* (trembling)

*Amar*—*Amarṇḍhān* (sat)

The semantemes have now no separate individual existence. They have to be in the company of morphemes. Their joint co-existence is called the word.

The classification of the semantemes, according to Tholkāppiyar falls into two categories.

1. One name for several senses.
2. Several names for one sense.

#### 2.444. One name - several senses:

It falls into two classes, polysemy (from Greek poly-many, semy-meaning); and homonymy (from Greek homo-same, onama-name). One word in course of time acquires several senses. Tholkāppiyar says that the semanteme *kadī* gives the senses of prevention (*varaivu*), sharpness (*kūрмаi*), protection (*kāval*) newness (*puṭhumai*) speed (*viraiṇu*), brightness (*viḷakkam*), abundance (*mikuthi*), excellence (*siṭṭappu*), fear (*accam*) and certainty (*munthēṭṭam*).

Then it came to denote the sense of pickle (*ūṭukāy*) scent (*maṭṭam*, *vāsanai*), wedding (*thirumaṇam*), worship (*pūsai*), sound (*ōsai*) doubt (*aiyam*) pungency (*kaippu*) devil (*pēy*), drumstick (*kuṭṭunthadi*), waist (*iduppu*), reproof (*kaṇḍiththal*), cutting (*aṭṭuththal*). From one

semanteme, this' several senses have developed along diverging lines. The root *kadi* justifies its having several meanings. The original meaning must be the idea of prevention or removal, from which all the other senses have sprung. When it denotes sharpness, we know that the sharpness of an arrow can prevent the enemy; so also from *protection* we know that prevention is necessary to protect; from newness, preventing the old; from speed, preventing delay; from brightness, preventing dullness or darkness and so on.

But the other classification, homonym, goes on different lines. The same word gives the senses which are unconnected and even contradictory. For instance the word *ṇandhutaḷ*, means both *becoming* and *un-becoming*; the word *viḷuman* greatness or distress. Though the forms of the semanteme are the same, the senses are different and unconnected. So we have to think that the words which are originally un-identical in form, became identical during the evolution of the language. The word *ṇandhu* originally meant the growth. In *Thirukkuṟaḷ* it is used in the sense of growth: *Naththam pōḷ kēdum* (*Thirukkuṟaḷ*-235). Here *ṇandhu* is converted into *naththam*-verbal noun. When it was used as adjective, *a* was added as a increment to the verbal participle *ṇandhu + a*—*ṇandhaviḷakku* (*Pattinappalai*-line 247) which means a lamp of ever burning. When *a* began to serve as a particle of negative sense, *ṇandha* was considered to give the meaning of that which does not perish or extinguish. It might have happened during the age of Saṅgam itself. *ṇandhu* is used in in the sense of extinguishing in *Mullaippattu* (*Mullaippattu*-line 49), one of the ten idylls. So the word gave the two senses of growth and perishing. Now it is used in the sense of growth-*ṇandhavanam*, a park where trees and plants grow.

The word *nirappu* when used as a verb infinitive, gives the meaning of *filling*; when used as a noun, it means 'the state of having nothing' - poverty.

Such class of words are to be called homonyms - the words which have the same forms.

Such a state of confusion was prevented by morphemes in the later stage. The adding of morphemes to the semantemes limited the meaning of the words. One word for one sense is the logical rule. The morphemes are trying their level best to maintain the rule. The root (*viḷu*) when being joined by *mam* gives the meaning of distress: *vilumam iḥudaiṭṭhavar naṭpu* (Kuṟaḷ-107). When *pam* is added, it means *siṟappu*: *oḷukkam viḷuppam tharalān* (Kuṟaḷ 131).

*am* is the formative addition. The increment *m* or *p* differentiates the meaning. They serve as restrainers or particles of specialisation.

#### 2.445 Several names-but one sense.

It is called synonyms which are identical in meaning and interchangeable in context. *Tholkāppiyar* has given many synonyms and their meanings. Most of them are semantemes to which formative addition are added. They are in noun forms. They are used either as adjectives or as adverbs. They can be used in any way. But the forms of them will vary according to their roles in a sentence. "*Kaṟuppu*" and "*Sivappu*" denote the sense of anger.

Both are formed from the semantemes *kaṟu* and *Siva* by adding the formative addition *pu*:

1. *Nirkaṟuppathōr aruṅgadi munaiyal*
2. *Nisivaṇḍhu iṟuththa niraḷipākkam* <sup>54</sup>

---

<sup>54</sup> *Thol-Sol-Commentary of Cēṇavaraiyar*, Page 196.

*kaṭuppathu* is used as a verbal noun (*vinaiyalaṇaiyum payar*) and *Sivaṇḍha* as adverbial participle. They can be used as verbs: *kaṭuthanaṭi*; *Sivaṇḍhan*. The word *kaṭuppu* denotes the colour of black also: *kaṭutha kaya*. Now there is another word to denote the colour: *kaṭumai*; *ru* and *ṛu* are in interchangeable. So the semanteme *kaṭu* may be another form of *karu*. After the birth of *karu* both had divided their functions. *kaṭu* denotes only anger and *karu* only the colour of black. The semanteme *karu* has *mai* as its formative addition: *kaṭumai*. It can qualify nouns only. When doing so the formative addition will be omitted: *karuṇkuḷal* (black hair): (*ṇ* is the euphonic addition). It can be never used as verb.

2.446 Therefore it is to be noted that the semantemes will have different forms which will be stabilised by morphemes and then the semantemes will lose their independence. Without the aid of morphemes they cannot flourish.

If they cannot continue their existence as semantemes they will try to live as morphemes. *thada*, *kaya*, and *naḷi* were semantemes, meaning greatness. They did not seek the help of morphemes. So they had to serve as morphemes of expression only:

*Valithuṇḷu thadakkai* (Puṛam 394)

*Kayavaypperuṇḷgaiyānai* (Aham 118)

*Naḷimalai ṇudan* (Puṛam 150)

The “*naḷi*”, having become disgusted with this subordinate existence kept company with the morphemes and regained its original status: *Naḷinthanai varuthal* (Pathiṛṇupaththu 52). Some semantemes after serving us morphemes of expression lost their meanings, yet instead of retiring honourably from the stage, they appear as mere appendages.

*Thaṇṇir* (*thaṇ* + *ṇir*) = cold water

*Eṇṇey* (*eḷ* + *ṇey*) = gingelly-oil

Now to denote cold water, we say *kuḷirṇḍha thaṇṇir*; and gingelly-oil, *ṇalla eṇṇey*. Not only that; but also we say *veṇṇirth thaṇṇir*; *thēṇkāy-eṇṇey*. In these instances they have no place at all; yet they remain in the company of old friends; unwanted and unhonoured, in ridiculous manner.

Some semantemes, in their old independent positions, denote their original and good meanings. But in the company of morphemes they became degraded-*ṇaṇṇu*, *ṇaṇṇam*. When we say *ṇaṇṇamalar*, it means a flower of good smell. But the word *ṇāṇṇam* indicates bad smell. (the word *ṇaṇṇam* is formed from the semanteme *ṇaṇṇu*. *ṇaṇṇu + am = ṇāṇṇam*). It is to be noted that internal vowel-change and affixion changed the form and meaning as in the Indo-European Languages.

2.447 Semantemes, as we have already indicated, are the roots of the words. When they form part of the words, they cannot change their forms. But the meaning of the words, which they form part of, can be changed.

The word *ṇahar* once denoted a big house. Then its sense was extended to denote a city. But the semanteme has the same meaning. *araṇṇamanai* means a well fortified house. But its sense is restricted to denote the house of kings which had been guarded well. Yet the semanteme of the derivatory word *araṇṇamanai* is not without its original significance. The word *kūṭṭhi* once denoted the female dancer who was highly esteemed by society. But now it is degraded to denote a woman of immoral character. Yet the semanteme *kūṭṭhu* has not lost its original significance.

Therefore it is to be concluded that the semantemes which formed part of the words, are permanent in their significances even though the meaning of those words are changed.

2.4471 In the company of the morphemes, they have to be a party to change the significance of the words. The morphemes also are powerless. But as long as they are in company, they cannot prevent the people who drag them down or elevate them.

2.4472 The morphemes sometimes play the role of semantemes usurping their places. In the compound word *ilvay*, *il* is the semanteme and *vay* plays the role of morpheme of expression. *vay* usurped its place and drove the *il* to its place in the back; *vayil* is formed. But *vay* cannot be considered as the root of the word. The grammarians will not recognise it as such. They will be saying always that *il* is the semanteme. They styled such forms of words as *ilakkaṇappōli*, grammatical imitator.

2.4473 In some words, the semantemes will change their phonemes. Because of such changes the languages will gain in richness of vocabulary. Though the phoneme of the semanteme is changed, its position and significance are not changed.

In the evolution of a living language, nothing can be permanent. Semantemes, not semantics, become stabilised and radiate their influence upon morphemes. This combination of semantemes and morphemes in course of time becomes so intimately fused that word-analysis in a living—growing language becomes very difficult.

For the correct use of words in a language the meanings of the words must be known correctly to the users of that language. Being obsessed with this view Tholkāppiyar has dealt with the meanings of words whose meanings were obscure in his days. He is fully aware that the meanings of the words cannot be static and they are subject to change. Social relations, callings and different technical equipment all conspire to effect changes in vocabulary, banishing old words or modifying their

meaning and calling for the creation of new ones. So Tholkappiyar ends this chapter saying:

“Such others not discussed here may occur extensively in a different way. If we try to include them all in this discussion and give their meanings there will be no limit” (Verse 396-S).

2.448 Dr. P. S. Sastriyar has expressed the view “that a close examination of the first *śūṭā* in this section *Uriyiyal* and those that follow, and the second, third and fourth chapters of Yaska’s *Nirukta* shows that Tholkappiyar may have had *Nirukta* for his model”.<sup>55</sup> He has pointed out some parallelisms found in Tholkappiyam and *Nirukta*. He says that *Uṟu* is found in the sense of *much* in both works, heading the verses in which they occur. Saying that the Tamil grammarians have not been able to satisfactorily explain the derivation of the Tamil *Uṟu*, he tries to establish that Tholkappiyar has borrowed it from Sanskrit. But the fact is the other way round. The hard *r* is found in Tamil only. The Tamil word *Uṟu* is having this letter as part of it, whereas in Sanskrit it has the other *r*, for Sanskrit is not having the hard *r*. If the word is of Sanskrit origin, it must be *Uru* not *Uṟu*. If Tamil has taken it from Sanskrit it must be *Uru* in Tamil also for there is no reason to change it into *Uṟu*.

It may be said that there are numerous instances, both in inscription and in present day usage, of confusion between vallina *r* and the *idaiyinam*. The use of ‘*piṟāmaṇaḷ*’ instead of ‘*pirāmaṇaḷ*’ is shown as an illustration of this confusion.

It is to be borne in mind that such confusion of *r* and *r* can not be found in the writings of scholars and poets, who never allow such confusion to pass on as correct usage.

---

55 History of Grammatical Theories, Page 202.

Even if we allow for such confused usage, *uṟu* cannot be the confused form of *uru* for the meanings of the both are different. Tholkappiyar himself has given the meaning of *uru* as *utku*—fear (Verse 300-S) whereas the meaning of *uṟu* is *mikuthi*—many, abundance or fullness (Verse 299-S). If *uṟu* is the changed form of *uru* the meaning of the both must be the same as in the case of the word *pirāmaṇāl*.

Therefore it is clear that *uṟu* is different from *uru* and that Sanskrit must have borrowed it from Tamil and changed it into *uru* for the simple reason that Sanskrit has no *ṛ* sound. The fact that Tamil abounds in the use of *uṟu* whereas Sanskrit is not, proves that this word *uṟu* is of Tamil origin, not of Sanskrit. Therefore it is to be concluded that Yaska must have studied Tholkappiyam and followed it for writing his Nirukta. It has thus been concluded once for all that Tholkappiyam belongs to a far earlier date than Nirukta and hence if at all there is any give and take it is Yaska who must have borrowed from Tholkappiyar.

**2.45 Ecce iyal :** After dealing with Syntax, Case, Noun, Verb, Morphemes and Semantemes in eight chapters, Tholkappiyar has discussed in the ninth chapter what has been omitted in the previous chapters regarding the Science of words-Morphology. So he styles the ninth chapter *Eccam*, 'that which remains to be treated'.

The following are treated in this chapter.

1. The different kinds of words which are used in literature.
2. The changes which occur in the form of words when used in poetry.
3. Syntax in poetry.
4. The formation of compounds and their nature.

5. The manner of using doublets and expletives.
6. The finite verbs and the incomplete verbs in sentences.
7. The technique of using certain words and idioms.

2.451 The main purpose of having proficiency in the study of language is to enjoy and create literature. It is already noted that the language of literature has become a separate dialect during the age of Tholkappiyar. Tholkappiyar has pointed out then and there the individual nature of the literary dialect. Literature has been styled by him as *Seyyul* which means composition. When the art of literary composition is developed, its vocabulary tends to become different from that of speech-dialect. This state of affairs is found in all the languages of the world. Tamil is not an exception to this. So Tholkappiyar has analysed the vocabulary of the literature of his time and formulated rules regarding its use.

He divides the words of literature into four kinds which are *Iyaṛcol*, *Thirisol*, *Thisaiccol* and *Vadasol*.

2.452 *Iyaṛcol* : The word, which is pure and simple and easily understood by the people and the poets is called *Iyaṛcol*. This group of words will form the major portion of the vocabulary of literature. It is the connecting link between the literary dialect and the speech-dialect.

Tholkappiyar has defined it as one of the meaning, which is unchanged through generations and all over Tamil Nādu (Verse 398). *nir*,\* (water), *nilam* (land), *neruppu* (fire) and *Sōṭṭu* (rice) are such simple words.

---

\* Cēṇavaraiyar considers 'nir' as a corrupted form of Sanskrit word. It is wrong. 'nir' is a pure Tamil word which is one of the Tamil words which have been borrowed by Sanskrit.

**2.453 Thirisol :** The word which is found in literature only and not used by people in their day-to-day speech. Its meaning will not be understood easily even by scholars. It may be termed the word of classics.

Tholkappiyar has divided this type of words into two groups which are the group of synonyms and the group of homonyms (Verse 399).

The meanings of such words will be of varied nature. So they are called *thirisol*; *thiri* means variation.

Cēṅavaraiyar and Dr. P. S. S. Sastriyar are of opinion that they are called *thirisol* because of their modified forms.

**2.454 Thisaicol :** *Thisai* means direction. During the age of Tholkappiyar, all the directions except the North are surrounded by sea. In the North the Telugu language had reached the state of a dialect. The other languages—Malayalam, Kudaku and Kannadam—were not born. They were not even in a dialectal stage. So *thisaicol* is used to denote the word of Telugu language which was in the formative stage at that time.

“Seṇṭhamil sēṇḍha panniru ṇilam” means “Tamil Nadu which is divided into twelve parts where chaste Tamil is spoken”. All the commentators, except Theyvaccilaiyar had given the meaning of this verse in a different way, thinking of their own time,<sup>56</sup> in which the

---

56 They have said that main Tamil Nadu itself was divided into twelve parts around Tamil Nadu which, they said, lay between the river Vaigai on the North, the river Maruthaṇu on the South, Karuvur on the East, Maruvur on the West. According to such view, the twelve lands were Pongar, Nadu, Oḷi Nadu, South Pandi Nadu, Kutta Nadu, Kuda Nadu, Panṇi Nadu, Kaṇka Nadu, Sitha Nadu, Puli Nadu, Malai Nadu, Aruvā Nadu and Aruvā vadathalai Nadu. Such divisions of countries around Tamil Nadu were not in existence in the age of Tholkappiyar.

other Dravidian languages had come into existence as Cognate languages.

The interpretation of mine corresponds with the statement of Panampāraṅṅar in his introductory verse which runs as

“Vadavēṅḡadam thenkumari-āyidaith  
Thamiḷ kūṟum ṇaḷḷulakam”

which means “the land between Vēṅḡadam in the North and Kumari in the South where chaste Tamil is spoken”.

This group of words have given their meanings uniformly all over the Tamil land.

**2.455 Vadasol :** The words borrowed from Sanskrit have been called *Vadasol* for Sanskrit was prevalent in the North of Tamil Nadu. Sanskrit was the only foreign language which came into contact with Tamil in the age of Tholkāppiyar. He is the first grammarian who formulated rules regarding the borrowing from a foreign language, which was then Sanskrit. Tholkāppiyar says :

“The words of Northern language become fit to be used in Tamil when they have the Tamil alphabet, discarding their own Northern alphabet”.

Cēṇavaraiyar and other commentators of Tholkāppiyam are of opinion that the Sanskrit words which are having the sounds common to both languages are allowed to be used in Tamil. If Tholkāppiyar had meant it so, he would have expressed it clearly. He had said “Vada eḷuththu orṇi”, meaning ‘discarding the Northern alphabet’. So according to Tholkāppiyar, when borrowing of words takes place the borrowed words must be written in Tamil alphabet. It is the practice followed in all countries. When a Tamil word is borrowed by English

people, they write it in their own alphabet. So the dictum of Tholkāppiyar holds good even to-day in conformity with the views of linguists of other countries.

Of late when Sanskrit was in power in Tamil Nadu, some grammarian had invented separate characters in imitation of Sanskrit to write the words borrowed from Sanskrit in the sounds peculiar to the Sanskrit language. This must have happened after the age of Pavaṇḍhi, whose rules regarding the borrowing of words from Sanskrit do not differ from those of Tholkāppiyar. But Pavaṇḍhi had indicated the changes which the Sanskrit sounds had undergone in the Tamil language.<sup>57</sup>

Now there are people who insist that foreign words must be written in their peculiar sounds for writing of which the foreign alphabet also must be borrowed. It is against the dictum of Tholkāppiyar and the practice of other languages. When we begin to borrow the sounds and letters of foreign language there will be no limit. Then the individuality of the language will disappear. In course of time the language itself will be disfigured and will die a natural death.

When the foreign (Sanskrit) words are tamilised, some of them may be deformed. Tholkāppiyar allows such deformations and he says in the next verse "If the deformed ones appear in usage, the suitable are not excluded" (Verse 402-S).

It is to be noted here that of the four kinds of words above mentioned, *Iyaṛcol* and *Thirisol* are of Tamil. *Thisaiccol* is the word of dialect of Tamil. *Vadasol* is the word borrowed from Sanskrit. *Thisaiccol* - the word of Telugu - seems to have no separate character apart from the Tamil character for Tholkāppiyar made no mention of it as he does in the case of Sanskrit. So during the age of

---

<sup>57</sup> Nannūl : verse 147.

Tholkāppiyar there were only two systems of alphabets, one for writing Tamil and another for Sanskrit.

2.92 Change in the form of words. We have already noted the sound changes which occur when the words are joined in the sentence and the sound changes which occur in the verses.

Because of this change of sounds in the versification, the forms of the words are changed :

*Ōndhi > Ōthi.*

*Nīlam > Nīl.*

2.93 Syntax in Poetry. Having explained the order of words found in speech and written language in the first chapter, Tholkāppiyar enters into the discussion of syntax found in poetry, after the study of words. The making of poetry has been developed into an art in Tamil

A full chapter, containing 243 verses, has been allotted by Tholkāppiyar for the discussion of versification in the book on *Poruḷ*, the Science of Literature. Then why is the syntax of poetry discussed here?

Mario Pei says: "The delicate shadings of literary syntax, like the broader, general outlines of the word-arrangement of the popular spoken tongue, serve the one essential aim of conveying meaning, which reveals itself more and more to be the primary function and purpose of language".<sup>58</sup>

The second book - *Sol* - is concerned with study of words. The arrangement of words - or the syntax - more than any other compartment of language, lends itself to the purpose of connected, complex thought and its communication. So the poetry, when it is concerned with

---

58 The Story of Language, Page 137.

the prime aim of conveying meaning, comes under the study of language. Hence the syntax in poetry is discussed as an appendix to the study of words.

Syntax in poetry is said to be of four kinds which are *Niralñirai*, *Suṇṇam*, *Adimaṇi* and *Moḷimāṇṇu*. Their descriptions can be found in the text in the verses from 405 to 409.

**2.94 The formation of compounds.** A compound is called *thokai* in Tamil. *Thokai* is derived from the root *thoku* which means either 'joining together' or 'elision'. When the compound is formed, two words join together and some morphemes or syllables of the first member of the compound disappear. So *thokai* is an appropriate word to denote the compound thus formed signifying thereby the act of the joining and eliding which occurred. It is known from the commentary of Cēnāvaraiyar that there were two schools of thought regarding the derivation of this word.<sup>59</sup> One school supported the first meaning (joining) and the other school the second meaning (elision). Cēnāvaraiyar supported the first meaning, (joining together). Theyvaccilaiyar also held the view of Cēnāvaraiyar. But Iḷampūraṇar and Naccinārkiniyar differed from this view and supported the second view-point (elision). It seems to be a controversy in which both sides were partially right and partially wrong. Both failed to understand the true meaning of the word, *thokai* which Tholkāppiyar used in both meanings.

2.94! Though a compound is formed of two words it is to be considered as one word.<sup>60</sup> When it is taken as one word the manner of pronouncing it draws our attention. Tholkāppiyar says there are four kinds of stresses to be observed when uttering the compounds.

---

<sup>59</sup> Commentary of Thol, Sol, Page 214.

<sup>60</sup> Verse - 420.

1. Stressing the first word of the compound.
2. Stressing the second word of the compound.
3. Stressing both words of the compound.
4. Stressing the word other than the compound.

*Kallūri māṇavan viḷuṇṭhān* (College student fell down). In this sentence *Kallūri māṇavan* is a compound of case (*Vēṭṭumaiththokai*). When we are particular about the person the stress must lie on the *māṇavan*, the first word of the compound.<sup>61</sup> when we want to intimate his position, the word *Kallūri* must be stressed. When desiring to emphasize the person and his position, stress must lie on both words of the compound—*Kallūri māṇavan*. When the purpose is to intimate his action the stress must be on the word *Viḷuṇṭhān* other than the compound. This is called word accent by linguists and it is said to arise owing to the emphasis of prominence.<sup>62</sup> It may be indicated in writing by placing a short vertical line or tick mark near the word before or after the stressed word.

1. *Kallūri* /*māṇavan* *viḷuṇṭhān*.
2. /*Kallūri* *māṇavan* *viḷuṇṭhān*.
3. /*Kallūri* /*māṇavan* *viḷuṇṭhān*.
4. *Kallūri* *māṇavan* /*viḷuṇṭhān*.

Tholkāppiyar has described the use of accent on syllable (pitch) in the book on Phonetics (*Eḷuththu*) in Verse 142. Now he describes the use of stress upon the word (in the book on Words). It is interesting to note that

61 In Tamil there are two ways of considering the order. They are called *Ida mun* (first when considering the place); '*Kālamun*'—(first when considering the time). Now the place is given preference.

62 R. M. S. Heffner: General Phonetics, (1952), Pages 228 and 229.

Tholkāppiyar always bears in mind the fact that language is mainly intended for speech.

He calls the stress as ‘Poruṇilai’ as it is used to emphasise the meaning of the word in the compound.<sup>63</sup>

He deals with this after describing the kinds and formation of compounds<sup>64</sup> which are said to be case compound, simile compound, verbal compound, quality compound, conjunctive compound and non-word compound.<sup>65</sup>

The treatment of compounds in Tholkāppiyam is in accordance with the statement of Bernard Bloch. He says: “To describe the construction of a compound, we must identify not only the class (part of speech) to which it belongs, but also the class of each component member; and we must tell how these put together by stating the order in which they are uttered, the features of juncture and accent which characterize them, and the phonemic modifications, if any, to which the compound words are subjected to the process of compounding”.<sup>66</sup>

2.951 “Language is not used by man. merely to express something, but also to express himself”<sup>67</sup> when the language becomes the instrument of man to express himself also it is affected in its logical order. The syllable, the expletive or the word is re-duplicated. Tholkāppiyar has placed limits for such re-duplications.<sup>68</sup>

---

<sup>63</sup> Verse – 419

<sup>64</sup> Verses – 412, 413, 414, 415, 416, 417 and 418.

<sup>65</sup> Our interpretation, regarding the non-word-compound is different.

<sup>66</sup> Outline of linguistic analysis, (1942), Page, 66.

<sup>67</sup> G. Vonder Gavlentz.

<sup>68</sup> Verses, 423 and 424.

The re-duplication takes place for indicating euphony, for making up syllables and for denoting some meanings.<sup>69</sup>

2.952 There are some words which stand as mere empty words (words without their original meanings) indicating the emotions of the person who disapproves the statement of another speaker talking to him. These words will have the letters of interrogation—*a*, *ē*, and *ō*—added to them. (Verse 425)

2.953 The words *kēttai*, *ṇinṇai*, *kāththai* and *kandai* are said to be used as empty words in the persons other than the first.

*Kēttai* and *kandai* are used even now to denote disapproval with the addition of *a*, the interrogative vowel.

*Kandai a* = *Kandaiyā?*

*Kēttai a* = *Kēttaiyā?*

*Kāththai* and *ṇinṇai* became obsolete even in the age of Cēṇavaraiyar.

2.961 Before entering into the discussion of incomplete words and sentences, Tholkāppiyar brings to the reader the nature of finite verbs in contradistinction to the incomplete words (verses 427, 428 and 429).

2.962 A list of ten, which are incomplete in sense, is given (Verse 430). Of them, the adjectival participle (*Peyar eccam*) and the adverbial participle (*Vinai eccam*) are single words. Others are sentences which complete the sense by suggestion or implication. A description of each is given in separate verses

2.971 When the people become civilized, they do not want to utter some words which they consider indecent

---

<sup>69</sup> Verse - 411: This verse must be placed before the verses which mention limits for reduplication.

in an assembly. Vendryes says “that the social factor is quite evident when words are changed for reasons of propriety. It is not becoming to speak in society of acts which are supposed to be gross or indecent, and words expressing these actions are banished from the vocabulary of well-brought-up persons”.<sup>70</sup> During the age of Tholkāppiyar the Tamil people had reached a high state of civilization and culture; so they made a distinction between the decent words and the indecent words. The indecent words are termed “*avaiyal kiḷavi*” – words which are not to be uttered in an assembly. Tholkāppiyar says: “A word unfit to be uttered in an assembly is to be spoken in a hidden form” (Verse 412). He allows the word, which is in use from generation to generation, to be used when speaking in hidden form.

2.972 When using a word, its apt use is to be kept in view. If not, the language will lose its clarity. Tholkāppiyar has emphasised this fact by formulating rules regarding the use of *ī*, *thā* and *kodu*. Incidentally it is to be noted that there existed superiority and inferiority among the people because of wealth and the practice of receiving something as charity also was prevalent.<sup>71</sup>

2.973 Tholkāppiyar is fully aware of the social factor which affects the grammatical rules of the language. So he feels the incapacity of the grammarian to bring some words under his control. He gives a list of such words which are beyond the control of grammatical rules in verse 419. He allows the word *seyyāy* to be curtailed into *sey*.<sup>72</sup> He says that no word is to be prohibited if it gains currency in use.<sup>72a</sup>

Words are found to be clipped of their syllables. The clipping may occur either in the first or in the middle

---

<sup>70</sup> Language, Page 219.

<sup>71</sup> Verses – 444, 445, 446, 447 and 448.

<sup>72</sup> Verse, 450.

<sup>72a</sup> Verse, 452.

or in the last portion of a word. Such clippings are styled *muthaṭṭukūrai*, *idaikkūrai* and *kadaikkūrai*. The first and the last correspond with the English words, *phone* for *telephone* and *van* for *caravan*.<sup>73</sup>

2.974 Though language is created by the people for the people for expressing what they think. In the evolution of language owing to the cultural development of people it is used for hiding ideas. The expression *seṇjevi* does not mean *red ear*; but it means one who is rich. Such uses are called affective connotations by S. I. Hayakawa.<sup>74</sup> Because of such use, euphemisms and taboos come into existence. Language is forever changing and evolving as are all of human beings. Therefore words have to be studied in their new connotations also. So Tholkāppiyar, who is fully aware of this fact and has expressed it at many a place, ends this chapter saying:

“To know the nature of all the words found in literature and usage, they must be illustrated individually in their many different aspects without violating the rules of grammar”.<sup>74a</sup>

### Words in Tholkāppiyam

2.975 Tholkāppiyam is a monumental and voluminous work. Such a work is not possible if Tamil is in want of words. Tholkāppiyam contains more than 20000 words.

There are some words which became obsolete even in the Saṅgam age. These are *aḷan*, *imbar*, *ivaṇai*, *im*, *kaṇṇiya*, *kuyin*, *sivaṇi* and *alaṅḡadai* which are not found in Saṅgam Literature.

Tholkāppiyar used many grammatical terms which appear to have been coined by him. These words are *Eḷuththumuaṭṭai*, *Onṭaṭṭi sol*, *Palaṭṭi sol*, *Kuṭṭiṭṭhuvaru kiḷḷavi*, *Niṭṭutha sol*, *Ninṭa sol*, *Thoḷil thoku moḷi*, *Paṇṇu*

<sup>73</sup> Mario Pei - The Story of Language, Page 173.

<sup>74</sup> Language in Thought and Action, Page 84.

<sup>74a</sup> Verse, 463.

*thoku moḷi*, *Pāḷvarai kiḷavi*, *Ādūuaṭi sol* and *Mahadūuaṭi sol* which were not used by the grammarians of later period.

His methods of coining new words are followed even now. They seem to be typical of the Tamil language. He seems to have coined words in the following ways :

1. By appending the formative additions to the roots :

Uyir + thal	—	Uirththal
Ōthu + thal	—	Ōthuthal
Oru + ku	—	Oruṅgu
Kuṟu + kal	—	Kuṟukal
Koḷ + al	—	Koḷal.

2. By doubling the suffix of the verb :

Eḷuthu	—	Eḷuththu
Nīdu	—	Nīttam

3. By hardening the soft consonant of the verb :

Vaḷangu	—	Vaḷakku
---------	---	---------

4. By lengthening the vowel :

Koḷ	—	Kōḷ
Adu	—	Ādūu
Mahadu	—	Mahadūu

5. By using a word in more than one sense :

For instance, *Mānam* is used in the senses of honour and harm.

It is found used in eight places in the book on *Eḷuththu*, in one place in the book on *Sol*, and in one place in the book on *Poruḷ*. In the books on *Eḷuththu* and *Sol* it is used in the sense of harm (*kuṟṟam*) and in the book on *Poruḷ*, in the sense of honour.

Dr. P. S. Sastriyar conjectures that it should be *ānam* the *tadbhava* of *hānam*, and that it became *mānam* because of the wrong splitting of the words.

Further he quotes *Sudāmaṇi* (nighaṇḍu) in which the meaning of the word *mānam* is given as *harm*.<sup>75</sup>

This word is definitely not a *tadbhava* of Sanskrit as he imagines.

In the verse (111 – Sol) under which he has expressed this view, there is no chance for splitting the word wrongly. (Marapina mānam), Tholkāppiyar himself has used this word as *mānam* without giving any room for such doubt. There is no proof to establish the wrong splitting of the word. To say that this word was in currency in its wrong - split - form even before the age of Tholkāppiyar is without any foundation. Tholkāppiyar, being a great scholar and linguist, could not have used the wrong - split - form in wrong sense. So it is to be concluded that the *mānam* is its original form. The fact, that its root is not easily found out, proves its antiquity. Even before the age of Tholkāppiyar, it might have been used in both the meanings – honour and harm. So he also continued to use it in both meanings. There is also another word which is found used in two meanings which contradict one another. The word *Viḷumam* has the meanings of honour and suffering (Verse 353 – Sol), Therefore it is to be concluded that the practice of using of a word in the meanings of contradictory nature is not unusual in the age in which the creative faculty of people to coin words is not well-developed. There are two more words *Naṇḍhu* – becoming and unbecoming – and *Nirappu* – poverty and plenty to substantiate this.

Among the demonstratives *a*, *i*, *u* (Verse 31 – Eḷuththu) *a* only is found used, These are not expanded

<sup>75</sup> Tholkāppiyam—Collathikāram with an English commentary (1945), Pages 125, 126.

into *andha*, *indha* and *undha* as in the post-Tholkāppiyar age. The demonstrative *a* is found lengthened when it is used in verses (verses 195, 310, 365 - Sol). Almost all the words, which are used in Tholkāppiyam are found common to all the Dravidian languages.<sup>76</sup> Only a few of them are changed either in meanings or in forms. This fact proves that Tholkāppiyam belongs to the age in which the Dravidian languages of the present day had not branched into cognate languages.

### 2.98 Sanskrit words in Tholkāppiyam.

It is quite natural that the words of one language find their way into another language when the peoples of different languages mix together. When the Aryans came to India and settled with the Dravidians, the languages of both were influenced by each. Mutual borrowings took place.

The Aryanisation of Tamil Nadu was a slow process spread over several centuries. Even before the advent of the Aryans, the Tamils were highly cultured and possessing a language, the grammar of which was well systematised. There were many grammatical works and literatures of original nature. Tholkāppiyam itself indicates this state of affairs. Tholkāppiyar himself refers to his predecessors in 287 places. He was the first grammarian to frame rules regarding the borrowing of the Sanskrit words. When the Sanskrit words were borrowed, they must be written in Tamil characters, kept apart as such and called *Vadasol* the words of the North. The borrowing of Sanskrit words also was systematised and brought under control.

Sanskrit also has not disdained to borrow from Tamil. Many Tamil words went into the vocabulary of Sanskrit language. But Sanskrit grammarians had not

<sup>76</sup> Dravidian Etymological Dictionary, Oxford 1961 by T. Burrow and M. B. Emeneau.

framed any rules regarding the borrowing of the Tamil words. The distinction between the original Sanskrit words and borrowed Tamil words was not made. So in course of time even the borrowed Tamil words were considered as Sanskritic. Gradually there arose also a mentality among the scholars that all languages were derived from Sanskrit and Sanskrit language would lend but would never borrow. So when any word was found in Tamil and Sanskrit, they came rashly to the conclusion that the word was of Sanskrit origin. Many Tamil words were being dubbed as Sanskrit.

When we turn our attention to Tholkappiyam for finding out the Sanskrit words it may contain, very few words seem to belong to Sanskrit. Even those few on investigation may exhibit their affinity more to Tamil than to Sanskrit.

Tholkappiyam is a work concerned with language and literature of Tamil. Tamil is entirely different from Sanskrit. Then where is the necessity of borrowing for Tamil from Sanskrit? In the Later period of the Tamil language, we find, the words which have been borrowed from Sanskrit are chiefly those which express abstract ideas of philosophy, science and religion. But in Tholkappiyam which deals with a subject concerned entirely with the genius of Tamil people there is no place for Sanskrit words for facilitating the expression of ideas.

But Prof. Vaiyapuri Pillai picked out the following words and tried to prove them as Sanskrit. The following words are in the book on *Eluththu* (Phonetics) :

1. Uvamam (உவமம்)
2. Kalam (காலம்)
3. Karam (கரம்)
4. Kayam (காயம்)
5. Thisai (திசை)

6. Pūdhāṁ (பூதம்)
7. Pūdhān (பூதன்)
8. Madhi (மதி)
9. Āsiriyaṁ (ஆசிரியர்)
10. Imai (இமை)
11. Uru (உரு), Uruvu (உருவு)
12. Thūṇi (தூணி)

The following words are in the book on *Sol* (Morphology) :

1. Andham (அந்தம்)
2. Āṇai (ஆணை)
3. Ilakkaṇam (இலக்கணம்)
4. Uvamam (உவமம்)
5. Karumam (கருமம்)
6. Kaḷam (கலம்)
7. Kāraṇam (காரணம்)
8. Thisai (திசை)
9. Theyvam (தெய்வம்)
10. Pūtham (பூதம்)
11. Suṇṇam (சுண்ணம்)
12. Vaṇṇam (வண்ணம்)

The following words are in the book on *Poru!* (Science of literature) :

1. Aṇḍham (அந்தம்)
2. Aṇḍharam (அந்தரம்)
3. Ambōtharaṅgam (அம்போதரங்கம்)
4. Amarar (அமரர்)
5. Amutham (அமுதம்)
6. Avi (அவி)
7. Āram (ஆரம்)
8. Ulakam (உலகம்)
9. Uvamam (உவமம்)
10. Uru (உரு)
11. Ēthu (ஏது)

12. Kapilai (கபிலை)
13. Karakam (கரகம்)
14. Karumam (கருமம்)
15. karanam (கரணம்)
16. Kāmam (காமம்)
17. Kāyam (காயம்)
18. Kāraṇam (காரணம்)
19. Kālam (காலம்)
20. Kuṇam (குணம்)
21. Kuṇjaram (குஞ்சரம்)
22. Sindhai (சிந்தை)
23. Sinnam (சின்னம்)
24. Sūthar (சூதர்)
25. Thā (தா)
26. Thāram (தாரம்)
27. Thisai (திசை)
28. Thūthu (தூது)
29. Theyvam (தெய்வம்)
30. Nāḍakam (நாடகம்)
31. Nīmiththam (நிமித்தம்)
32. Pathi (பதி)
33. Paruvam (பருவம்)
34. Pali (பலி)
35. Pūtham (பூதம்)
36. Maṅgalam (மங்கலம்)
37. Maṇḍilam (மண்டிலம்)
38. Mathi (மதி)
39. Maṇḍhiram (மந்திரம்)
40. Māyam (மாயம்)
41. Mānam (மானம்)
42. Mukam (முகம்)
43. Murasu (முரசு)
44. Varuṇan (வருணன்)
45. Vaḷḷi (வள்ளி)
46. Vāṇikam (வாணிகம்)

Further he says that the following words are derived from Sanskrit through Prakrit :

1. Arasan (அரசன்)
2. Araṇam (அரணம்)
3. Avai (அவை)
4. Āsan (ஆசான்)
5. Āsiriyaṛ (ஆசிரியர்)
6. Āṇai (ஆணை)
7. Imai (இமை)
8. Ilakkaṇam (இலக்கணம்)
9. Uru and Uruvu (உரு, உருவு)
10. Ēmam (ஏமம்)
11. Aiyar (ஐயர்)
12. Kavari (கவரி)
13. Suṇṇam (சுண்ணம்)
14. Thāmatham (தாமதம்)
15. Thūṇi (தூணி)
16. Thēyam (தேயம்)
17. Niccam (நிச்சம்)
18. Pakkam (பக்கம்)
19. Padimai (படிமை)
20. Paṇṇaththi (பண்ணத்தி)
21. Paṛppanan (பார்ப்பனன்)
22. Paiyuḷ (பையுள்)
23. Mārāyam (மாராயம்)
24. Vaṇṇam (வண்ணம்)

2.981 Some of the words here enumerated are found in the Sanskrit lexicons; some of them resemble the form; and some of them express similar ideas. Prof. Vaiyapuri-pillai seems to belong to the group which believe that Sanskrit is the mother of Indian languages and assumes all the words which are found in Tamil and Sanskrit to be Sanskritic, without making proper enquiry.

Dr. Caldwell lays some conditions for deciding the nativity of the words to which they belong. 77

They are as follows :

1. When the word is an isolated one in Sanskrit without a root and without derivatives, but is surrounded in the Dravidian languages with collateral, related or derivative words.

2. When Sanskrit possesses other words expressing the same idea whilst the Dravidian tongues have the one in question alone.

3. When the word is not found in any of the Indo-European tongues allied to Sanskrit, but is found in every Dravidian dialect, however rude.

4. When the derivation which the Sanskrit lexicographers have attributed to the word is evidently a fanciful one, whilst Dravidian lexicographers deduce it from some native Dravidian verbal theme of the same or a similar signification.

5. When the signification of the word in the Dravidian languages is evidently radical, physiological whilst the Sanskrit signification, is metaphorical or only collateral.

6. When native Tamil and Telugu scholars, notwithstanding their high estimation of Sanskrit, as the languages of the Gods and the mother of all literature, classify the word in question as a purely Dravidian one.

When any of these reasons is found to exist, and more especially when several or all of them coincide, I conceive we may safely conclude the word in question to be Tamilian, not a Sanskritic derivative.

When applying these conditions to the words which are said to be Sanskritic by Prof. Viyapuripillai, all the words except *andham*, *karakam*, *kunjaram* *sindhāi*, *varuṇan* and *niccam* are undoubtedly Tamilian.

These words, *aṇḍham*, *karakam*, *kuṇjaram*, *siṇḍhai*, *Varuṇan* and *ṇiccam* seem to have doubtful origin. *Karakam* appears in the verse which is considered as one of interpolated verses. So there needs no worry about it. Of the remaining five, *varuṇan* seems to be derived from Tamil *Vaṇṇan*. In some other editions *Vaṇṇan* is found as another reading of *Varuṇan*. Some may derive it from the Tamil root *Varu* (to appear, to come). *Varunan* is considered as the God of rain—the God of the one which appears.

*Kuṇjaram* may be traced to the Tamil word *kuṇjam*—a bunch—an animal which possesses bunch of hair at the end of the tail. Such derivation is given in Sanskrit also.

*Siṇḍhai* is to be derived from the root—*Siṇḍhu*—to bestow, to shed; the act of bestowing thought—shedding ideas—is properly called *Siṇḍhanai*; the place of the act is called *Siṇḍhai*. *Niccam* is the changed form of *Niththam*—a Tamil word; *Aṇḍham* is the changed form of *Aṇṇam*—the end. Tamil *ṇṇ* is changed into *ṇṭh* or *ṇḍh* in Sanskrit.

**Kuṇṇam—Kunḍham—Kunḍhakam**

**Paṇṇu—Paṇḍham**

Therefore these words, which seem to have doubtful origin, may be traced to Tamil origin. These words might have found their way into Sanskrit vocabulary very early. As these words do not express any idea of culture or high technology of any advanced science, it is not proper to say. Tholkappiyar found the necessity of borrowing these words from Sanskrit.

Therefore it is to be concluded that the words which seem to belong to Sanskrit are Tamil words which found their way into Sanskrit vocabulary very early. The age of Tholkappiyar must not be determined relying upon these words, which prove to be Tamil on investigation.

Though the words-*kāyam* and *mathi* in *Eḷuththu*; *aṇḍham*, *āṇai*, *theyvam* and *vaṇṇam* in *Sol*; *aṇḍharam* *karaṇam*, *amarar*, *kuṇam*, *siṇḍhai* and *thāram* in *Poruḷ*; have synonyms in Tamil, they are to be considered as of Tamil origin according to the rules 1, 3, 4, 5 and 6 (laid down by Dr. Caldwell).

The remaining words are the only possessions of Tamil language for expressing the ideas they represent. The rule 2 applies to them most favourably and other rules also coincide with it.

Thus it is to be known that *Tholkāppiyam* contains very few words the origin of which is not to be found exactly.



3

*Porul!*



# 1 *Literary Study*



## 3. PORUḻ

### 3.1 INTRODUCTION

Tholkāppiyar, who has elaborately dealt with letters and words in the earlier books, devotes his final book to the theme of literature which, being the result or the fruit of the sentences formed by words and letters, is the inevitable corollary to the Science of Language. Linguistic knowledge is indispensable for the study of a language. Both language and literature are inextricably interwoven and there cannot be one without the other. Literature alone can nourish and sustain any living language. In fact it is the finest flower of the language. Literature is the life and soul of a language. A language without literature cannot stand the mighty onslaught of the cruel time and it is bound to disintegrate and even wither out in course of time. Literature alone can guarantee immortality to any language. Moreover, literature alone enriches our life. Life will become drab, dull and colourless without literature. Our forefathers were well aware of the fact that we cannot forcibly separate linguistic knowledge and literary talent and that is why they have always combined the study of language with the Science of literature. Tholkāppiyar respects that tradition and he must have felt that linguistic knowledge must inevitably lead to literary appreciation, and hence he speaks of the Science of literature in *Poruṭpadalam* or *Poruṭatikaram* following the other two books.

*Porutpadalam* speaks of the ways and means of writing various kinds of literature. Since literature is born out of life and rooted in life, we can say that all that he says about literature can be easily applied to human life also. The *Porutpadalam* helps us to have glimpses of the literary ventures of early Tamilians and it portrays the life and culture of Tamils in those days.

Tholkappiyar lays it down as cardinal rule that literature must be rooted in life and it is on this basis he deals with literature and human life in *Porutpadalam*. This analysis and classification is a tribute to the scientific spirit of Tholkappiyam and deserve detailed study.

As we have already indicated in our Introduction, the book on *Poruḷ* is divided into nine chapters as follows:

1. *Ahaththipai*: It speaks of the conduct of love affairs. A brief survey of general principles and the themes of *Aham* literature is given.

2. *Puṟaththipai*: It deals with the conduct of life other than love. A brief survey of general principles of *Puṟam* literature and its themes is given.

3. *Kaḷavu*: It means the secret love. The principles which are to be observed in portraying the course of secret love are described.

4. *Kaṟpu*: It means the wedded love. The principles which are to be observed in portraying the life after marriage are given.

5. *Poruḷ*: It means that which is essential. Essential principles which are to be followed in portraying the life of the lovers before and after the marriage are noted, sanctioning the deviations from the established principles concerning the theme of literature.

6. **Meyppādu**: It means the facial expression of psychic feelings. Reactions of the heart because of enjoyment of literature are analysed and grouped under various categories enabling the author to portray them in his composition.

7. **Uvamam**: It means simile. Various kinds of similes to be used in literature are given and proper use of them is noted,

8. **Seyyul**: It means composition or prosody. Various forms of composition are given and described.

9. **Marapu**: It means tradition. Traditional use of words concerning animals and vegetables which are sorted on the basis of their possession of senses.

The chapters from one to five depict the life of the people also for, *literature is the mirror of life*. So, the study of the book on *Poruḷ*, is divided into Literary study and Historical study.

### 3.2 *Aham and Puṇam*.

Tamil literary works are conventionally divided into two groups of *Aham* and *Puṇam*. *Aham* works lay greater stress on the mental reaction of the hero or heroine to the external things; they are of a great psychological interest. They are intensely personal as the odes, where the play of emotions is dominant. It can be said that generally *Aham* works deal with Love while *Puṇam* works deal with the external reactions of this passion, besides other elements. The place given to the theme of Love in Tamil works, whether of *Aham* or *Puṇam* categories shows how the ancient Tamilians recognised the supreme force of this remarkable human sentiment. In fact no other human passion has contributed so richly to world literature as Love and it is no wonder that we find some of the finest

expressions of the same in ancient literary works of Tamil Nadu.

Love is the most refined of human sentiments and it serves as a touchstone for the civil and cultural attainments of a country. It is this force of love that brings together the community devoid of distinctions of caste and religion; it is this force that serves as a background for all their actions and it is this which establishes a sense of equality amongst all individuals. Poetry dealing primarily with the emotions naturally springs from a soil, to speak, soaked in Love. As the *Aham* works refer primarily to the conventions of Love, they claim a pre-eminent position in the realm of poetry.

Why is Love called *Aham*? Nacoinarkkiniyar accounts for it in the following way in his commentary: "As the great bliss enjoyed in union by a lover and his lady-love whose hearts throb in unison, is so delicate that it is not expressed openly before others, and as this is naturally felt again and again by constant recollection in the mind, it is called *Aham*. Thus the recollection of the delights or bliss of Love is itself called *Aham*".<sup>1</sup>

**3.21 Seven *Thiṟais* and their nature:** The ethical codes of Love are divided sevenfold under three main divisions known as *Kaikkiṟai*, *Ainḍhiṟai*, and *Perunḍhiṟai*.

*Kaikkiṟai* refers to one sided Love where either the man or the woman loves the other without any reciprocation. The lover finds many impediments; may be, the beloved is too young to realise the implications of love and union, or the parents of the girl may not be favourably inclined. The lover is thus helpless and he finds no sign of encouragement from the other side. Thus he gives unfulfilled desire and longing in words steeped in sorrow and intense emotional fervour. He finds some consolation

<sup>1</sup> Commentary of Poruṭatikaram (1934), Page 3.

in imagining the delights he had been refused. The girl might entirely be ignorant of his love. This is one theme of *Kaikkiḷai*

All types of one-sided love come under this category. Thus it may deal with a lady in love with a person who is ignorant of the fact. However, the author does not refer to the two aspects of love. The young girl who is indifferent to her lover may yield as time passes by, when she grows in maturity. Thus the girl who forms the theme of *Kaikkiḷai* is mentioned as *kāmam sālā iḷamāyōl* (the immature young girl).

*Perundhiṇai* refers to unequal Love. This is of four kinds. The lover who is thwarted tries to win his love by what is known as *madalēṟuthal* or he may wait for the loved one till the period of maturity. One may pine in love which is unexpressible and which cannot be fulfilled. Or out of excessive love, one may force the loved one by sheer might and have one's satisfaction. These instances of Love were rarely found in society, hence they do not occur often in literature as well.

*Aiṇdhiṇai* refers to themes of perfect love or the perfect union of hearts. The aspects of this Love are union, separation, variance, waiting and pity. When the lovers unite in love, it is called *kuṟiṇṇji*. When they are separated later, it is called *pālai*. When the lady blames her separated lover in feigned anger and charges him of infidelity and so on, this kind of variance between the lovers is called *marutham*. However the lady-love waits in patience, with a sense of reality, for her lover who has gone on business. This patient waiting is called *mullai*. As the days pass by, if the lover does not return, the wife suffers terrible pangs and this pining is called *neythal*. Thus the five conventional divisions of the regions are used to refer to the five types of love known as *Aiṇdhiṇai*.

3.22 The term *thiṇai* denotes both the code of behaviour and region. Thus *kuṟiṇji* means canons of union and the mountainous regions with their neighbourhood. *Marudham* region stands for the code of variance in conduct and refers to the plains with fields. *Mullai* indicates *iruththal* code of conduct besides the region of forests and woods. *Neythal* denotes the course of pity besides the sea and the coastal region.

*Palai* which refers to the pangs of separation, might have remained without a particular region for it, for a long time. So the ancient Tamilians called their land *pāṇilam* which means the land of four divisions. Then, *pālai* began to denote the waste tracts of rocks and lands scattered about in all regions, besides denoting separation.

Iḷaṅgōvadikaḷ, the author of *Silappathikāram*, says that the *mullai* and *kuṟiṇji* regions, being dried and became waste, take the form of *pālai*.<sup>2</sup>

Thus, in course of time, *pālai* began to denote both the separation and the region.

The terms *kuṟiṇji*, *marutham* etc., first denoted the trees, plants and creepers, found in the regions. The ancient Tamils who lived in harmony with natural objects, swayed by their influences, called the region *kuṟiṇji* which abounded in *kuṟiṇji* trees and the other region *marutham* where *marutham* tree was in abundance. Later the characteristic ways of life, typical of the region came to be signified by the name of the region itself. Hence the names of the regions for the codes of life prevalent in various regions.

### 3.3 Three major divisions of Contents.

The whole land thus divided into five *thiṇais* led to a similar classification of literary works as well. These

---

<sup>2</sup> Cilambu - Kāḍukāṇ - Kāthai, lines 64-66.

*thiṇais* were noted for three major divisions of *muthal karu* and *uri*. Every *thiṇai* was thus subdivided into three parts. The term *mudal* denotes space and time; Tholkāppiyam says that *muthal* is said to be time and space (Verse 4-Porul).

Of course, space and time are the two most important entities of all the phenomena. They are limitless, their origin is unknown and unknowable. They are eternal. Thus they are considered as being the first of things. The capacity for abstract reasoning is indeed remarkably evidenced in ancient works of Tamil literature which give a pre-eminent place to the factors of space and time.

3,31 As already mentioned, all space on earth – the land – was divided into four regions of *mullai*, standing for forest region, *kupīṇji* standing for mountainous region, *marutham* standing for the region of fields and *neythal* standing for coastal region. All the space on earth is covered by this four-fold classification as *palai* is not strictly a natural division. Tholkāppiyar has not recognised *palai* among divisions of land.

The terms *kaduṇai ulakam*, *maivarai ulakam* etc., indicate that this regional classification may be applicable to the geography of the whole world.

It must be noted that the ancient Tamilians were noted for their catholicity of outlook which enabled them to analyse any local feature in the wider perspective of the world. They thought in terms of the world in general. This attitude to universalise is said to be comparatively modern. But we get evidences of this attitude in early Tamil literature, as indicated by Tholkāppiyar in his work (Verse 5 – Poruḷ).

While referring to a region, it is usual to refer to the natural resources or other manufactured products typical of

the region. However Tholkappiyar mentions the presiding deities of the various regions and gives them prominence. The poet does so only to stress the importance of godliness and piety necessary for the people.

The mention of the Gods, *Mayōn*, *Ceyōn*, *Vēndhan* and *Varuṇan* has led some to conclude that they are the same as *Vishṇu*, *Murukan*, *Indhran* and *Varuṇan* worshipped by the Aryans and that the worship of the various Gods was established in Tamil Nadu only because of the contact with the Aryans.

It must be noted that the ancient Tamils traditionally worshipped God by various names, in various ways, though they strongly believed in one and only God, formless and nameless. They were essentially monotheists and the various names of *Mayōn* etc., refer to only one Supreme being or the Almighty. The very meanings of the various terms prove this fact: *Mayōn* means "one who is eternal or indestructible"; *Seyōn* means one who is beyond comprehension; *Vēndhan* means the supreme head or the loved one; *Varuṇan* means "one who stands for various hues or one who showers blessings. Thus all the four terms refer to the same being. When the commentators conversant with the later *Purāṇas* composed in Sanskrit, wrote the commentary of the Tholkappiyam, interpreted the terms in accordance with the Aryan tradition. The indestructible one was interpreted as Lord Vishṇu manifesting Himself in birth and death. One who was beyond the knowledge of the undeserving ones was called *Muruka*, who was imagined as the son of Lord Siva, and then relegated to the position of a younger brother of Lord Gaṇapathī. God who was the Supreme Head of all was also imagined as Indhiran the King of the *Dēvas*. The one of all colours, or the giver of all (the one at the source of all colours or blessings) came to be identified with the deity of *Varuṇa*, the God of rains. Thus the commentators have made it a difficult task indeed to correctly visualise

the wonderful conception of God that the Ancient Tamils cherished.

### 3.32 Division of year and day.

The poet also describes the other first phenomenon of time. Time was broadly measured in two ways of *perumpoḷuthu* (the long period) and *siṟupoḷuthu* (the short period). The long division of *perumpoḷuthu* refers to the six seasons of *kār*, (the early rainy season), the *kūthir* (later rainy season), *munpani* (the early winter), *pinpani* (the later winter) *iḷavēnil* (the early spring) and *muthuvēnil* (the later spring).

The smaller divisions of time (*siṟupoḷuthu*) refer to the divisions of a day into evening, midnight, dawn, morning, midday, and afternoon. Of course there are some who hold that *siṟupoluthu* consists of five parts and not six. Strictly speaking, it consists of six parts.

Long before Tholkāppiyar the people of Tamil Nadu were conversant with the various units of time like *Naḷikai* (a unit referring to an hour divided by 2½), day, week, month, season, year etc., Also every *thinai* had its own point of time or season for which it was favoured. Thus the *mullai* region was noted for the early rainy season or *kār* and the evening, while the *kuṟiñji* region was noted for its later rainy season and the dawn. Naccinār-kiniyar gives a beautiful account of the time suited to the various regions, giving reasons for the choice as well.

The early rainy season (*kār*) comprises the months of *Āvaṇi* and *Purattasi*. It is said that there was a time when *Āvaṇi* was taken as the first month of a year. Even today in Kēraḷa, the year is counted from the month of *Āvaṇi*. But today, we begin from *Ciṭṭhira* as the first month of the year. It remains to be found out how this change came about in counting the months of the year.

*Aippasi* and *Kārthikai* are the months of *kūthir* season. The early winter months are *Markaṣi* and *Thai* and the later winter months are *Māsi* and *Paṅguni*. *Ciṭṭhirai* and *Vaikasi* form the early spring while *Āni* and *Ādi* the later spring. All the names of the twelve months of the year thus divided are Tamil names which were used in the period of Tholkappiyar.

The term *karupporuḷ* (that which forms the nucleus) refers to the offshoots of the first phenomena of space and time. This means all things useful for the do-to-day life of the people. They are God, food, animals, trees, birds, drums, occupation, and *yaḷ* (verse 18-P).

### 3.33 Belief in God

God, the First of all beings and existence, is not classified as coming under the first phenomena; the subtlety of this classification of God under the second category of *karupporuḷ* is worth scrutiny. Though human beings are created by God, there was a time when people lived without God-consciousness in Tamil Nadu. As time passed by, the varied experiences of life led to the awareness of the Supreme Being, who was again given various names and attached varied personalities. Thus the beings created by God, as they ripened in knowledge, created the concept of God. This concept was then considered inevitable for the good ways of life and so it gained pre-eminence. This concept then came to be considered superior to the physical needs of food and so on. Food might be given up but not God-consciousness. Thus it was that Tholkappiyar also places God above food.†

---

† In this verse (18-P) the word *theyvam* is used to denote God. It is considered as a word of Sanskrit origin. In my opinion it is a word of Tamil origin. It might have been derived from the root 'they' which means to efface or destroy. That which effaces the sufferings of beings is called *Theyvam* or God. Men began thinking of God only to remove their sufferings.

It is interesting to note that *yāl*, the musical instrument is also classified under *karupporuḷ*. This shows how much the ancient Tamils loved music. They considered music as part and parcel of life. Their love for music is evidenced in almost all works of ancient literature.

*Uripporuḷ* is said to be the act of union (*puṇarthal*), separation (*pālai*) waiting (*iruththal*) pity (*iraṅgal*) and variance (*ūdal*).

Puṇarthal pirithal iruththal irangal  
 Ūdal ivaṇṇin ūmiththam eṇṇivai  
 Thērum kālaith thiṇaikku uriporuḷē  
 (Verse 14, Poruḷ)

All these acts giving rise to the pertaining emotions or feelings generally take place in all *thiṇais*; however, certain regions are notably standing for certain acts typical of them. Thus *kuṇṇi*, is noted for union, *Palai* for separation, *Mullai* for *iruththal*, *neythal* for pity and *marutham* for variance (*ūdal*).

When the poets composed poems, the *muthal*, *karu* and *uri* must be appropriate to the *thiṇais* taken for the theme. All the Saṅgam works stand this test, with the perfect harmony of the *thiṇai* and the pertaining *poruḷ* or theme.

Though there are various songs coming under *kuṇṇi-thiṇai* each of them is unique in its own way in its import and poetic appeal. Each is a literary masterpiece, quite enjoyable. The *karupporuḷ* is likely to be changed because it is natural that what is characteristic of one region might at times appear in another region. For instance the lotus strictly belongs to the *marutham* region; however, it may be found in the lakes of mountains as well. Again, the peacock usually lives in *kuṇṇi* region; it may

be found in the forests or *mullai* region. Therefore Tholkāppiyar says,

Euṇṇila maruṅgin pūvum puḷḷum  
Annilam poḷuthodu vāṛa vāyinum  
Vaṇḍha ṇilaththin payaththa vākum

(Verse 19, Poruḷ)

Literature is to be in harmony with nature. Therefore it is necessary to make a detailed study of the three aspects of above mentioned. When the names of the people were mentioned in songs, there were certain conventions observed in referring to them.

**3.34 Proper names in Aham.** In the songs of *Aham* category, the proper names should not be mentioned, while they may be mentioned in *Puṇam* songs. If the *Puṇam* theme is mingled in the *Aham* the proper name may be used.

The names used in *Aham* themes were classified two-fold in each *thiṇai* as *thiṇai marī iya peyar* and *thiṇai nilaippeyar*. These may be professional or occupational names.

The *thiṇai marī iya peyar* of each *thiṇai* indicates the use of the following names : *Vēttuvar* (the hunters), *Kuṇavar* (hill tribes) *Āyar* (the cowherds) and *Uḷavar* (the peasants or ploughmen).

The *thiṇai nilaippeyar* or names of region are also called *uripporuḷ peyarkaḷ*. They are *Veṇṇan*, *Anṇol*, *Uḷavan* etc.,

### 3.35 Heroes and Heroines

The heroes or the most important persons of songs should be positively eminent persons from all points of view. Those who lived a free life, cultured and refined, can alone excel in matters of Love. Of course Love is also

common to all beings, whatever be the rank or attainment. There were many servants and attendants in those days who could well have served as heroes of songs. But it would not be easy or possible to compose poems thus suited to the five *thinai*s having the commoners as the heroes of poems. The categories of *kaikkiḷai* and *perundhiṇai* give ample scope for such themes. Thus the poet lays down the restrictions as to the treatment of themes, without forgetting the possibility – though rare – of commoners figuring as heroes in poetry. May be the servants, attenders and slaves also are men who succeed in their love. However in such cases, it is no doubt true that the course of their love is subject to a lot of impediments. Even if they succeed, they are not in a position to lead happy lives thereafter. If a servant loves his master's daughter, she may naturally be indifferent to him because of the inequality of status. This comes under *kaikkiḷai*. If he then is so much overpowered by his feelings of Love as to attempt to violate her while sleeping, it becomes *perundhiṇai*. If by chance she too loves him, she may do so because of his personal charm, and the moment it goes, her love also wanes and she may be full of remorse for her error of judgement. Thus Tholkappiyar shows remarkable practical sense in ruling out the love of “men in low status” as not belonging to the five *thinai*s; he gives the theme its right place in *kaikkiḷai* and *perundhiṇai*; so he says :

“Adiyōr pāṅginum vinaivalar pāṅginum  
Kadivarai ila puṇaththu enmanar pulavar”  
(Verse 23, Poruḷ)

It is not enough for poets to know just prosody, They must be conversant with books of Geography, Astronomy, Zoology, Ethics, Religion, Agricultural Science, Theology and Sociology. Only such learned scholars could produce immortal works of art. Only they could excel either in imaginative pieces (where persons and

events are purely imagined) or realism based on the day-to-day life of the people. These two categories may be called the romantic works and the realistic works. Such works could be composed only by the greatest scholars. Many of the poets who lived before and just after Tholkāppiyar were thus noted for their matchless erudition.

### 3.36 Elopement

If the parents of a girl in love are opposed to marriage with the lover, the lover might also elope with his beloved without the knowledge of the parents.

This elopement was called *koṇḍu thalaik kaḷithal*. Afterwards the mother would indulge in lamentations over her lost daughter. The distracted mother would roam about the streets of the big city searching for her daughter; the foster-mother would even go out of the city for the purpose.

The *thōḷi* is the loving companion of the heroine or the lady-love who would confide all her secrets to her; the *thōḷi* would stand by her through thick and thin and help her friend to fulfil her wishes. She would help the heroine to elope with her lover; she would console the distracted mother and the foster-mother who would be immersed in grief at the loss of the daughter; she would point out how wrong it was to grieve over the daughter who had gone away in Love.

### 3.371 Separations from the family

Many poems were also composed on the theme of separation either before or after the marriage of the lovers. The causes that led to such separation are threefold; they are (1) education (*ōthāl*), (2) message to be carried (*thāṭhu*), and (3) enmity or war. It was natural for men to leave their wives for purposes of higher learning,

for carrying messages as ambassadors among rulers or for taking part in the battles among rulers. Those who were sent to foreign lands for study should be highly scholarly and wise, with a remarkable practical sense. Also those who serve as ambassadors in foreign country were noted for their wisdom, learning and personal charm. Therefore the poet lays down that those who leave their wives or beloveds at home for purposes of study or as ambassadors, should be portrayed in poetry. as great scholars, and eminent in wisdom, Hence his words

“*Ōthalum thūthum uyarṇdhōr mēna*” (Verse 26, Poruḷ).

But some commentators interpret the term *uyarṇdhōr* not as eminent ones but as the men of the first two *varṇas*, the Brahmins and the Kshatriyas, the last *varṇa* being that of the *vaṇikās* or merchants.

Naccinarkkiniyar says: “As *uyarṇdhōr* is particularly mentioned, the *Vēlalas* (the peasant community) are excluded”. Such interpretation as this tell upon the sublimity of the noblest production of the human mind - the Tholkappiyam. Perhaps the four *varṇas* popularised by the Aryans were established at the time of the commentators. But they never found a place in the community of the Tholkappiyar period. Moreover, the poet was interested only in the Tamil ways of life - Tamil customs, traditions, faiths and manners; he was not concerned with the foreign modes and habits of thought.

It must be noted that Thiruvalluvar who came much later than Tholkappiyar honours the peasants (*Uḷavar*) as the eminent ones in society; then how can it be assumed that Tholkappiyar excluded the peasants from the group of the eminent ones? Therefore all references to the four

*varṇas* in commentaries of the Tholkāppiyam are out of place and anachronistic and therefore inappropriate.

There are also two more causes leading to separation. They are (1) purposes of the defence or protection of the land and (2) purposes of earning material wealth. The former cause pertains to kings, and the members of the royal families, and the administrative officers. Monarchy was the only form of Government known at the time of Tholkāppiyar. Of course, the king did not rule according to his own will in an arbitrary manner. There was a sound political organisation to help him a healthy administrative machinery. Thus administrative purposes necessitate separation on the part of all in general, at times. All the inhabitants of the four regions looked up to their kings to be ruled and protected. As for rights of earning wealth all people enjoyed them and they would go anywhere to earn more and more of wealth. There were no restrictions on earning regarding the individuals in society. As for the occupation, no particular vocations were prescribed for particular castes or communities. Occupations and professions were not dependent on castes. These facts are clearly indicated by the following lines :

Mēviya siṟappin ēṇōr padimaiya  
Mullai muthalāc colliya muṟaiyān  
Piḷaiththathu piḷaiyāthu ākal vēṇḍiyum  
Iḷaiththa voṇṇpruḷ mudiyaṇum pirive  
(Verse 28, Poruḷ)

The interpretation of these lines also have been unfortunately made wrongly by Iḷampūraṇar and Naccinārk-kinyiar.

The term *nālvav* in the Verse 22, *Melōr muṟaimai nālvarkkum uriththē*, means the inhabitants of the four regions. But it is taken to mean the people of

the four *varṇās*. Similarly, the term *mēlōr* is taken to mean the twice-born individuals of the first two *varṇās*: actually the term means only *the eminent ones*.

Thus when a literary work is having a theme suited to the *palaiththiṇai* the causes leading to separation are shown classified as above. The five classifications of causes-*ōthuthal*, *thūthu*, *pakai*, *kāval*, and *poruḷ* - generally come under the two divisions of *kaḷavu* and *kaṟpu* (secret love and married love). As *kaikōḷ* is common to both it is mentioned here. There is also another kind of separation caused by the *paraththai*. As this cause is concerned only with the post-marital life, it will be mentioned in *kaṟpiyal*.

### 3.372 Voyage

In the course of *kaḷavu* (secret love) and *kaṟpu* (married love) the lover may be accompanied by his beloved. However, if he happened to go abroad, he should not take his wife with him on the seas.

*Munnir vaḷakkam mahadu vōdu illai* (Verse 34, *Poruḷ*)

How is it that this right to go on the seas was denied to woman, though they enjoyed all the other privileges? Voyage was forbidden to women from the interest of the welfare of the land. If the wife stayed in the country, she might be the source of attraction for the husband abroad and he would return to his native land. But if the wife too went along with him, there was every chance of their settling down abroad; wherever they lived, they might be made to feel it was their own land. It was for this reason that women were forbidden to go on the seas.

### 3.38 Madalēṟuthal

There was another privilege which the men alone enjoyed and which was denied to women. If a man loves

a woman, and if he is not able to marry her in the natural course, he might observe what is known as the process of *madalēṟuthal*. *Madal* means the stem of the palmyra leaf. The figure of a horse would be made by using this; the lover would mount the horse and cause it to be drawn through the streets. During such a procession, he would hold aloft a flag with the figure of his beloved painted on it. The palmyra leaves would cut his limbs and blood would ooze out. This was a kind of self-mortification to achieve his purpose. The wise and elderly men would then take pity on him, approach the parents of the girl and arrange for the marriage. The parents and their daughter, also would be moved to give their consent. If they would not, the lover who thus could continue to mortify himself, would die for his cause.

But this process of self-immolation was not to be observed by women in love. There would be no literary piece with such theme. If this were done, it would bring shame upon women who should be noted for modesty. Hence the lines :

Eththiṇai maruṅginum makadūu umadanmēl  
Poṟpudai neṟimai inmaiyaṇa (Verse, 35-P).

In fact this method of self-immolation on the part of man-in-love itself comes under *peruṇdhiṇai* category of themes, as it indicates unequal or one-sided love. Hence it is said to be absolutely unsuited to women.

### 3.39 Similes

In the same *iyal*, the poet mentions the nature of the songs which come under *Aham* and the characteristics of the similes and comparisons which serve to clarify the subject matter of the poems. The form of the verse or song must be suited to the theme; the manifold emotional variations suited to *Aham* themes find their medium in the

metre of *kali* and *paripādal*. These two metres come in handy. to make sounds echo the sense. They are the most musical of rhythmic beats.

Tholkāppiyar also lays down that literature should be based on life; it is not a mere product of fancy. The day-to-day events of life are coloured by imagination and presented as a work of art. It should be natural. Tholkāppiyar stresses this fact again and again, only to show that literature should not be removed from life or reality by sheer play of fancy. What is thus a natural product of life is called by him *pula neṭi vaḷakkam* — ‘the code of the learned’. The term given to signify truth to nature as a significant aspect of literature shows the remarkable critical sense of Tholkāppiyar. It is this truth to nature that imparts a universal significance to literary works; he who understand this aspect of poetry is the greatest of poets. Hence the casual name of the literary convention :

Nāḍaka vaḷakkinum ulakiyaḷ vaḷakkinum  
Pādal sāṅṇa pulaneṭi vaḷakkam  
Kaliyē pariāpttu āyiru paṅginum  
Uriyathākum enmanār pulavar (Verse 53, Poruḷ)

The term *enmanār pulavar*, ‘so say the poets’ indicates that many of the poets who lived before Tholkāppiyar had established this literary convention of truth to nature in their works. *Therefore centuries before Aristotle came and laid down the conventions of literature in ancient Greece, the ancient poets of Tamil land had clearly evolved a healthy literary tradition which holds good even today and which is one of the fundamental aspects of world literature.*

**3.391 Uḷḷurai:** Comparison is a device that serves to bring out the meaning of a particular context clearly. It is a device to explain the unknown by means of the

known; thus all can easily comprehend this device. However, the comparisons used in *Aham* songs are subtle and it requires scholarship to realise the full value of many instances of this convention. They are not obvious on the surface; they are so intertwined with the subject matter that we have to take troubles to catch their *tone* and *colour*. The very term *Uḷḷurai* used to refer to comparison suggests its concealment.

Viṅgu nīravil ṇīlam pakarpavar vayal koṇḍa  
 Nāṅgar malar cūl thaṇḍhūr pukunḍha varivaṇḍu  
 Ōṅguyar eḷil yānaik kanai kaḍam kamaḷ nāṇṇam  
 Āṅgavai virunḍhāṇṇap pakal alḱik kaṅḡulān  
 Viṅḡirai vadukkoḷa viḷuṇarp puṇaṇḍhavar  
 Theṅgamaḷ kāthuppinuḷ arumbaviḷ naṇu mullai  
 Payṇḍhu ūthip padar thīṇṇthu paṇḍu thām marīiya  
 Pūmpoykai maṇḍhu uḷḷap punalaṇi ṇallūra.  
 (Kaliththokai – Verse 66.)

விங்குநீர் அவிழ்நீலம் பகர்பவர் வயற்கொண்ட  
 ஞாங்கர் மலர் சூழ்த்து ஊர்புகுந்த வரிவண்டு  
 ஓங்குயர் எழில்யாணைக் கணைகடாம் கமழ்நாற்றம்  
 ஆங்கவை விருந்தாற்றப் பகல் அல்கிக் கங்குலான்  
 வீங்கிறைவடுக் கொளவீழுநர்ப்புணர்ந்தவர்  
 தேங்கமழ்கதுப்பினுள் அரும்பவிழ் நறுமுல்லை  
 பாய்ந்து ஊதிப்படர் தீர்ந்து பண்டுதாம் மரீஇய  
 பூம்பொய்கை மறந்து உள்ளப் புனலணி நல்லூர்.  
 (கலித்தொகை – பாட்டு 66.)

The obvious meaning of this *marutham* song in *kali metre* is as follows :

“The dark-blue *kuvaḷa* flowers, blossing on the rising waters, are brought to the city for sale. Along with the flowers which blossomed in the fields, the (honey) bees also come surrounding them. They (the bees) drink the sweet liquid oozing out of the ears of the magnificent elephant in the town during the day-time, and during the

night they drink the nectar of the fragrant jasmine flowers worn by the lady-love who has enjoyed the company of her lover. Thereafter, they forget from where they came. and forget the other flowers as well”.

Now let us look into the *latent* meaning of the passage.

The terms *viṅgu nīr* mean the quarters of the public women or *paraththai*. The blue blossoms of *kuvaḷa* stand for the voluptuous prostitutes. Those who sell the flowers are those who come in chariots parading the women. The bees that surround the flowers stand for the hero of the song. The sweet liquid oozing out of the rogue elephant refers to the public women again. The terms *iravumullai* indicate ‘the woman of easy virtues’ in her house. The old dwelling place forgotten is the house of the hero and the tank or *kulam* means his own house. The flower blossoming there is the wife of the hero.

Thus the passage refers to the complaint of the wife who is angry with her husband, having knowledge of his faithless activities. He has spent his time in reckless joy with the public women paraded in chariots by musicians; he has enjoyed the company of a *paraththai* at night; thus he has forgotten his loyal wife. This indirect hit on the husband is indeed beautiful. All the happenings are mentioned in the form of images; this passage is indeed of high poetical value because of the sustained imagery. It must be noted that the ancient Saṅgam poets revealed in images and symbols; their imagination brings about a synthesis of all apparently irrelevant details and makes out of them a supreme work of art. Here the device of comparison is not apparently seen, unless we know the context. Moreover, the sensuous appeal of the lines is essentially Keatsian. As this device of latent comparison enhances the literary beauty of *Aham* songs, Tholkāppiyar includes this device also among the conventions of composition.

### 3.4 Conventions in portraying Kaḷavu or Secret Love

**3.41 Kaḷavu :** Love is the most potent force that enables man and woman to live together as husband and wife, in order “to propagate human species”.

Marriage is of various kinds. It differs from place to place and time to time. Of all kinds, the marriage based on love is the best. It is only such a marriage which means the fulfilment of love that avoids all distinctions of caste, creed and religion and enables a man and a woman to live together drawn by a single force, that sets at nought every other consideration.

During the time of Tholkāppiyar, Love played a dominant role in bringing the two sexes together in wedlock. The term *kaḷavu* refers to the love-making of a young man and a young woman drawn towards each other by mutual friendship. As their friendship grows without the knowledge of others, it is called *kaḷavu* or “secret love”.

**3.42 Marriage forms :** It looks as though that the contact between the northerners and the Tamilians had begun at the time of Tholkāppiyar. The northerners were called *maṇaiyōr* which means those who conceal; it was perhaps because they concealed some parts of knowledge quite inappropriate to the Tamil ways of life, in their books, they came to be called as such. Tholkāppiyar refers to the existence of eight kinds of marriage prevalent among the *maṇaiyōr*. As given by Naccinārkkiniyar they are as follows : †

1. **Brahmam :** This means the marriage of a forty-eight years old man (who has remained a bachelor till then) with a twelve year old girl offered to him as *dharma*

---

† Thol – Poruḷ – Commentary of Naccinārkkiniyar (1934), Page 371,

after the first period of menstruation and before the second. She is to be given in marriage with suitable ornaments. Both must belong to the same *kōthi*hiram.

2. Prajāpatyam: Giving away the daughter in marriage with double the dowry as given by the bridegroom's party.

3. Āridam: This means the offer in marriage of a girl decked in jewels to a suitable person. Both the bride and the bridegroom are made to stand between a cow and an ox whose horns and hoofs are plated with gold and then they are blessed to live in joy like the animals, and holy water is poured as a symbol of giving away the daughter.

4. Theyvam: This means the offer of a girl in marriage to the suitable one among those who do the noble sacrifice or *Yāham* in the presence of the Fire of *Yāham*.

5. Āsuram: This means the marriage of valour where a person marries one after proving his manliness by subduing a wild ox, shooting a wandering hog by an arrow or by proving his skill in archery.

6. Rākshasam: This means a forced marriage where a person carries away a maid by sheer force without the will of the parents or the maid.

7. Paisāsam: This means the act of union with the old, the drunkards or the sleeping ones; also it refers to marrying a woman leading a disgraceful life.

8. Kāṇḍharvam: This means just the meeting of a man and a maid falling in love with each at first sight and then uniting in love, just like the Kāṇḍharvās (the Heavenly males) and their beloveds in heaven.

Only the last form of Kāṇḍharva marriage suits the Tamil ways of life so far as ancient Tamil Nadu is concerned. Kāṇḍharvam as such may set aside considerations of moral code. But *Kaḷavu* as explained in Tamil works means love never bereft of moral code as pointed out by Naccinarkkiniyar.\*

### 3.43 Love-marriage

In so far as the two lovers meet of their own accord, both the Kāṇḍharva form and the Tamil convention agree with each other. Some are of the opinion that these eight fold classification is of a later origin. The *Mahabharata* refers to this classification. The age of the *Mahabharata* (in Sanskrit) is said to be 10th Century B. C. Tholkāppiyar who belonged to not later than the sixth century B. C. has made an analysis of the Tamil ways of marriage with the northern ways. Of course the northern conventions of marriage were not prevalent in Tamil Nadu at that time. Nor did Tholkāppiyar enjoin that they should be followed. On the other hand, he has clearly told about the Tamil convention of marriage based on love and laid down that this convention should be adopted by poets in their writings. It may be questioned whether there was anything wrong in assuming northern conventions in literature though they might not be true to what happens in Tamil land. But it must be remembered that literature is not so cut off from life, and that Tholkāppiyar himself has laid stress on this aspect of truth to nature.

Then the question arises as to why Tholkāppiyar has referred to the alien eightfold divisions of marriage. Perhaps the Tamil convention was mocked at by the foreigners; perhaps they wanted their own alien customs to be adopted by the Tamilians. Tholkāppiyar might have then tried to prove that the Tamil way of marriage also

---

\* Thol - Porul, Commentary of Naccinarkkiniyar

(1934), Page 375.

was not anything strange or unheard of. He might have just tried to show that it was more or less the same as the Kaṇḍharva marriage, so much eulogized in Sanskrit works.

Onre veṇe eṇṇu iru pālvayin,  
 Oṇṇi uyarṇḍha pālathu aṇaiyin  
 Oththa kiḷavanum kiḷaththiyum kāṇṇa.  
 Mikkōṇāyinum kadivarai iṇṇē (Verse 93, Poruḷ)

Naccinārkkinīyar interprets the passage as follows:

“A man and a maid belonging to the same region or different regions, agreeing with each other in all the ten qualities of birth and so on, meet each other, either impelled by destiny or God's will. Even if the man is a little superior to the woman in certain aspects, it does not matter”

Of course the westerners also believe that love is God's will or bound by destiny. Even those who believe that all the happenings in life are pre-ordained and to be attributed to Fate would not give freedom of choice to their own sons or daughters so far as Love is concerned. If they believe that love also is born of pre-destination, then there would be no trouble. But those who want to safeguard caste and religious distinctions are generally opposed to love leading to marriage, because it is likely to end up in the eradication of all distinctions. Even the old Aryans did not approve of marriage based on Love for it would strike at the root *Varṇāśrama dharma*. However the Tamil community of the Tholkappiyar period honoured only the love-marriage and the poet naturally felt that even in literary works marriage should proceed from love and not from any other consideration.

The passage gives rise to another, yet simpler interpretation also. The two sexes of beings - man and woman - can fall in love with each other; (love among beings of the same sex is ruled out). As the two grow

older - following strictly the righteous path without allowing their minds to stray about and as the sex-instinct urges them, they love each other, completely identifying themselves with each other and want to get married. When they think of marriage, they become aware of the powerful force of love in their hearts, if they are suited to each other in all aspects. There is nothing wrong if he happens to be somewhat superior to the woman in certain aspects”.

This interpretation, without reference to fate or God's will, is quite reasonable; this is universal in significance in so far as it is applicable to all people, at all times. There is no doubt about the fact that in ancient Tamil land only the marriage on love was acclaimed as the best and most desirable form.

Love marriage does not mean any indiscriminate or choice of a woman or a man. It does not mean the first-effusions of feelings which will not ripen into love. The stress, it must be noted, is on the “man and the woman who perfectly agree with each other” in all aspects. What are these qualities in which the lovers should be in harmony with each other? As the harmony is an essential pre-requisite for love-marriage, Tholkappiyar himself gives an account of the qualities in the chapter on *Meypādu*.

“ Piṟappē, Kudimai, āṇmai, āṇdodu  
 Uruvu, niruththa kama vāyil  
 Niraiyē, aruḷē, uṇarvodu thiru ena  
 Muṟaiyuṟak kiḷaṇḍha oppinathu vahaiyē.”  
 (Verse 273, Poruḷ)

The two who love each other must be suited to each other in birth, code of conduct, moral standard or manliness or boldness, age, personal appearance, the intensity of love, virtues, grace, wisdom (or knowledge) and wealth (or riches). These are the ten essential points of agreement between the lovers. Birth indicates here birth in a good family noted for moral uprightness. Family

(*kudi*) is one thing; caste is another. There was no question of caste in those days. One born in good family imbibes certain traditional virtues of the family, hence the moral standard is mentioned next. In fact, one's family is judged by one's conduct as Thiruvalluvar says: "Ojukka mudaimai kudimai" (Having good conduct is the sign of being born in good family—Thirukkuraḷ 133). Thus proper conduct is the touch-stone of the family from which a person hails. The term *aṇmai* which strictly means manliness is used here to indicate generally power or health—either physical or mental - on the part of both the lover and the beloved. It is no doubt true that a weak or weak-willed person - whether it be a man or a woman - will not be able to stand "this fret and fever" of life. Thus, both the man and the woman must be suited in health or power which also ensures perfect joy in union. As for agreement in age, the poet indicates the proper marriageable age of the man and of the woman. It was held in those days that the marriageable age of the male was 16 and that of the female was 12. There might be a difference of four years between them. The agreement in appearance refers to the personal charm of both and their general shape. Thus a short man should not marry a tall maid, and vice versa; nor should a lean person marry a bulky maid and vice versa. The term *kāmaṇṇai* indicates the intensity of love felt by both the lover and his beloved. The love and the desire for union must be equally shared by both; otherwise the marriage will be a failure. The term *niṇai* indicates the constancy of the mind; it means chastity. Today the term is generally associated only with women and we believe that men are not so much bound to be chaste as women. But Tholkappiyar considers chastity as equally applicable to both men and women. Only when we grant this fact, domestic life will be happy. Next *aruḷ* refers to grace or kindness towards the sufferings of others. Both should of course share this quality to make married life a success. *Uṇarvu* means the knowledge of what is proper

to be done in the day-to-day life. *Thiru* indicates also the quality that endears the couple to all who meet them. *Naccinārkkiniyar* gives an interesting interpretation of this term. *Thiru*, he says, means not only the possession of *poruḷ* (or material wealth), and the enjoyment of material pleasures after earning material wealth but also a certain condition of the mind which feels rich and contented always. Thus even if *selvam* or *wealth* is taken to mean "the perfect content of the mind", it is quite necessary for married life to make it happy. Moreover it may be taken as simple *wealth*, for, only when both the bride and the bridegroom are equally rich, they can live with self-respect as individuals. Otherwise, it is likely that the wealthy person might mock at the poor partner and keep the person in his or her mercy, as the case may be. Hence the saying "*poruḷ illārkku ivvulakamillai*"—*Thirukkuṟaḷ* 247. (This world is not for those who are bereft of wealth.) It is no doubt true that material wealth is an extraneous factor that should not be an impediment in the way of love. Yet, at the same time, we find many instances of broken marriages because of economic inequality as well. Unless both are equal in their material possessions, they cannot be perfectly happy in this world, so long as social environment affects individuals.

It looks as though there were plenty of opportunities for men and women; thus suited to each other, to meet as often as possible, in ancient Tamil Nadu. They should have moved freely with each other, with a sense of equality. The ancient society of Tamil Nadu seems to have afforded greater freedom to the maids of those days. Then only love was possible for it must be preceded by meeting. Though they might have met by the working of Fate, they might not be ignorant of each other's ways before falling in love with each other. When one of the lovers tries thus to know the other's heart, it is but natural there were many

misgivings and doubts. These misgivings of lovers are thus the natural consequence of counting.

The man, for instance, should not allow himself to be completely infatuated by the personal charm and beauty of a maid, the moment he sees her; he should not be taken in by her apparently winning manners. The hero should first try to find out the true personality of the maid he likes, however attractive she might be outwardly. He has to know her heart and mind before judging her. This is indeed a difficult and even laborious task indeed for the lover. He should never fall in love at first sight. This is applicable to the maid also. The code of love-making demands the same scrutiny of conduct on the part of the girl in love (verse 94 Poru). This aspect of love-making has been stressed so much just to avoid reduction or flitting in love. Hence the large part assigned to doubts and misgivings of lovers in Tamil literature.

However poets observe certain conventions regarding heros and heroines (lovers) who appear in their works. When the hero of a poem, for instance, meets the good and attractive heroine, would first wonder about her identity. He would be full of anxiety to know of her. He would compare her with all that is gracious in life (Thirukkura] 1081). Similarly the heroine would be anxious to know all about the hero. She would go further in her companions, wondering whether it was Lord Muruka, or some other God standing before her. "The first feelings that the heroine has not of love but of fear", says Naccinarkkiniyar. According to him that as there was no means known to her by which doubts could be cleared, the heroine should avoid doubts regarding the identity of the hero. He seems to hold the view that the women, as a class, are ignorant.

The doubts thus arising are said to be cleared in certain ways common to both the hero and the heroine.

It is the eyes that play the most important role in the meetings of lovers. They serve not only as organs of sight but also as tools subjugate the one to the other. Thus it is the eyes that speak the language of love and expose the desire for union. Words are felt to be of no use when the eyes of lovers commune with each other ( Verse 96- Poruḷ ). Why do the lovers express their love by means of eyes-by certain meaningful looks? It was not quite refined to express their desire in words. This is true of all people on earth. Love, supposed to be more tender than a flower, is more felt and understood than expressed. Thus the very nature of love is against expression.

Besides, there are certain characteristics typical of the two sexes, which make it difficult for them to express their desire openly in words. However much the equality of sexes might be praised, man as man is different from woman as such. They cannot both be of the same nature. Therefore Tholkappiyar proceeds to give an account of the distinct characteristics of man and woman and their feelings. Thus he concludes that it is but natural for such beings to express their desire only by gestures or signs of love, not by expression.

The natural qualities of man are *pride* (*perumai*) and *might* (*uran*)— Verse 91, Poruḷ. Pride or *perumai* is interpreted by Naccinarkkiniyar as resulting from knowledge, efficiency, fame, charitable disposition, reasoning power, culture, friendship and fear of sinful deeds. *Uran* or might is taken to mean manliness and physical might which reveals itself without these qualities, without being sure of the response of the heroine first, would not give expression to his love by words.

As for the female, however much she is educated, whatever be her position, she would never come forward to express her love first. Love is the one emotion which makes even those madams who compete with men in

occupation observe silence. A woman cannot easily get over her womanly qualities. What are they? They are fear, bashfulness and modesty ( or feigned ignorance )  
-Verse 92 - P.

In matters of love women have to be more cautious than men. They have to fear the consequences if their love fails, more than men. Men can love more than one lady; so if they fail once, it does not matter. But women can love only once in their lives. Thus disappointment in love is the greatest calamity that may befall a maid. Naturally, with the future lying dark before her, she has to venture on love full of fear for the unknown consequences.

Nan or bashfulness is natural quality of a woman. It is so evasive a quality that it can be explained only showing the instance of a woman experiencing bashfulness. It is thus a distant quality quite characteristic of a woman. Naccinarkkiniyar interprets the term as indicating the feeling of modesty in a woman resulting from tokens of love. But as this bashfulness may spring either before tokens of love or after meeting the lover or husband, Naccinarkkiniyar's interpretation is wrong.

Madan means the feigned ignorance of women. Though a maid may know that she is being loved by a man, she might pretend to be ignorant of his love just to know the truth or the intensity of love. No woman naturally would first express her love.

The lovers who have thus expressed their love by gestures and other tokens try to fulfil their love in more ways than one. They try to meet each other under some pretext or other as often as possible. At times one of them may come to the same place where the other was met first and the person might meet the other on the way. This happy coincidence is called, "Idandhalaippadu".

Thereafter both are immersed in thoughts of each other. As the hero and the heroine are thus thinking only of each other, having given up all other pursuits in life, both ignore the needs of their body and they naturally become lean or reduced. Thus they pine away in thought. At such times they may give expression to the delights of union which they consider as the only remedy to save their lives. When they find a good companion or a bosom friend who pities them, they may express their love openly. Thus the hero expresses his love to the friend and the heroine to the *thōḷi*. Whenever they turn their eyes, they see none but their beloved. They forget their duty and other obligations. They linger in sorrow, revolving their love. Finally, they decide to put an end to their lives if their love does not succeed.

Even if the hero does not express the cause of his sufferings, his friend will understand it because of the change in the hero's behaviour. Then the friend tries what he can to help hero in his love. He arranges for his meeting with his lady-love. The context when the pining hero finds comfort in the words of his sympathetic friend is called *pāṅgarkkūttam*. Similarly the context when the pining heroine finds comfort in the words of her female companion (as a result of which she meets her lover again) is called *thōḷiyarkkūttam*.

The lovers may meet during day-time or at night. The place where they meet during day-time is called *pakaṭṭu*, while that where they meet at night is *iravukkuṭṭu*. The *pakaṭṭu* will usually be outside the house. The *iravukkuṭṭu* may be in a part of the house; and those inside may be able to hear them. Sometimes the lovers may also be disappointed without finding the partner in the prescribed place.

This course of secret love, following a partner of its own, gradually comes to be known to the world outside.

The female companion of the pining lady begins wondering on the changes—physical and mental—undergone by the heroine, if she does not suggest her love to her friend, Thereafter the companion clears her doubts as to the cause by certain tokens or gestures of the lady in love. She is sure it is the disease of love that causes her friend to wither. Then the heroine takes bold to ask for her companion's help in fulfilling her wish to meet her lover. She implores her companion most movingly.

At a time when the heroine and her companion are thus together engaged in conversation the hero might come there. Then from the peculiar reactions of the lady-in-love, the wise companion understands the secret piercing a certain mischievous glee. Thus her doubt is cleared and the guess is confirmed by sheer accident. This context is called *mathiyudambaduththal*.

Then the news or the secret spreads from the female companion to the foster-mother (*Sevili*), from the foster mother to the mother, and from the mother to the father of the girl-in-love.

As already mentioned it is not becoming of a heroine in love to approach her lover first and express her love. This is against the code of bashfulness or modesty. However, it does not mean that she would keep quiet at a time when she finds impediments to her love. May be, the virtue of modesty is to be honoured more than life; but chastity is nobler than modesty; it is but meet that the person loved should be married to her, come what may. She thus rebels against adverse circumstances, if there be any and then to preserve her chastity, she may even go out to meet her lover in his house. If under such circumstances she has to express her love in words, there is nothing wrong in it. (Verse 113-P)

Therefore such statements of the lady-in-love also may find a place in *Aham* literature, as pointed out by Tholkappiyar,

When the hero and heroine meet and move intimately in secret, however careful they may be, their love will gradually come out to be known to all. It will first be known to a few, and as the days pass by, more and more will get to know it. The context, when only a few have knowledge of the secret, is called *ambal*. When more people come to know of it, the context is called *alar*. Thus the two conditions of *ambal* and *alar* give publicity to love. It is the hero who is largely responsible for the publicity that the love gains. It is he who comes to the lady's house often and it is he who makes others suspect him of love, because of the characteristic changes of conduct and behaviour. The heroine, on the other hand, remains at home and as it is not natural for women to reveal secrets in public in a rash and hasty manner, love is often made public only by men (Verse 139-P).

As the two conditions of *ambal* and *alar* become more intense, the heroine finds the state intolerable; she suffers much and rebels at home; naturally she is watched more carefully at home, while talks of marriage begin. It is the parents of the hero who usually approach first the parents of the heroine for talks of marriage. The parents of the girl may consent for the marriage without any knowledge of the previous intimacy between their daughter and the lover or they may not consent also and arrange for the girl's marriage with some one else.

When the heroine suffers in love and looks pale and sickly, the parents, might try to find out the cause of her sorrow by means of *kaḷangu* or *veṇṇattam*; of course the truth will not be known by adopting these methods. She will continue to suffer.

If the disease of love grows more overpowering, the heroine might even prattle in her dreams and wake up crying in sorrow and fear.

Thus the heroine's love will come out by various ways. If it is decided to go against her wish, she would leave her home and elope with her lover. This context of the heroine in love leaving her home without the knowledge of her parents, is called *udanbōkku*.

If love is known to all, chastity must be preserved. In other words, both the hero and the heroine thus limited in love should be married. If no marriage takes place, both will die. The saying *karaṇam thappin maraṇam* owes its origin to this habit; *karaṇam* means the rites of marriage. "If love is not solemnised by means of marriage, death will be the result".

Let us now examine the code of *kaṛpu* or chastity as practised by the ancient Tamilians.

### 3.5 Conventions in portraying Kaṛpu or Wedded Love.

The term *kaṛpu* is taken to mean the distinct virtue of chastity. It is said to be applicable only to women today. It is said that this term means the virtue of a wife who never thinks of anybody by way of love in her mind except her husband. It is derived from the fact that a man and a woman born in different places come together as husband and wife and choose to live together bound by an unseen tie or bond of wedlock. Thus what is imagined and established as seal is *kaṛpu*. Naturally this virtue is stained the moment either of the couple thinks of a third person and pines for his or her love. This code of chastity is based on the principle of strictly observed monogamy; and the etymology of the term implies that it is a virtue to be cultivated by both the husband and the wife.

At a time when a man would enjoy the rights to marry more than one woman, this virtue cannot be laid down for men. Similarly in any land where a woman can marry more than one man, this code of chastity is ruled out for her.

Just as love is an essential pre-requisite for marriage, this virtue of chastity is an essential pre-requisite for love. It is this virtue which enables those united in love to enjoy their love and live happily together. Hence the importance given to *kappu* or chastity in Tamil literature. Naturally this virtue has been applauded by all as supreme.

The lovers who used to meet alone without the knowledge of others might continue to do so continuously for a long time ; however there were also instances when this meeting was hindered in the middle owing to many causes. One who loved thus a lady might give her up after some time and prefer another more attractive and pay his attentions to her. Then the forsaken lady would be in a miserable plight because her intimacy with her faithless lover was not known to the people. Therefore it was that marriage was prescribed as an essential ceremony to publicise and sanction the love of two people. Thus, marrying with the knowledge of the public and living together thereafter came to be recognised as a confirmation and cementing factor of love. The society thereby ensures a certain sense of security to both the lover and his beloved. In fact marriage or *Thirumaṇam* is also called by another term *Varaiṭhal*, which confirms this view. This term means "confirming for oneself". Thus marriage is a ceremony wherein an individual claims and confirms his rights in public to have a maid for himself, who has till then been just an individual in society qualified to be claimed by all. Those who were not particularly claimed thus in wedlock belonged to all ; they were the prostitutes, called *varaivil makalir*. The term *Thirumaṇam* is a beautiful

one to refer to marriage, containing a world of meanings. So long as a man and a woman live separately without love, they are self-centred and do not learn to think of others. Once they fall in love with each other, they learn the virtue of selflessness; they begin living for each other and when they get married and bear children, they live more for the sake of their children than for themselves. Thus man learns to grow in selflessness first thinking of his wife, then of his sons and daughters, then of his family in general and finally of the society where all families live. Thus the husband and wife learn to negate their selves and live for others entirely. When they live such selfless lives, reputation seeks them; and reputation or good name is the very essence of life. It is their reputation that is imagined as the element that imparts fragrance to life and makes it lovable and enchanting as a flower. Thus marriage which is the first step towards gaining this reputation or "fragrance of life" has been most aptly and beautifully called "*Thirumaṇam*" in Tamil. Of course *maṇam* also means *union* but this meaning is not popularly known as *fragrance*. The prefix *thiru* means "that which elicits the love of one who sees it". The married life of an individual should be such as to elicit the praise of all. The choice of the word *Thirumaṇam* to refer to marriage is indeed beyond all praise. Tholkāppiyar calls the same married life as *kaṇṇu*.

*Kaṇṇu* or the virtue of chastity is confirmed only by married life. The ancient Tamilians know very well that this would become a rare virtue in a society devoid of the rites of marriage. Therefore marriage itself came to be identified with *kaṇṇu* or chastity or called as such.

Tholkāppiyar says that *kaṇṇu* is the offer (in marriage) of the heroine (or the beloved) to the hero (the lover) by those who have the rights to offer, in the proper way according to rites. (Verse 142-P)

The term *karaṇam* is interpreted as *vēdic* rites by *Naccinārkkiniyar*. If the *vēdic* rites mean the rites conducted by priests in the presence of the God of Fire as a witness, they would not be applicable to the Tamil ways of life at the time of *Tholkāppiyar*. The other passages that follow are also interpreted according to alien traditions as laid down in Sansrit works. However, there is one remarkable song in *Ahaṇanūru* (86) which is also quoted as an example by *Naccinārkkiniyar*, to illustrate *karaṇam*. The marriage rites mentioned therein are as follows :

“It is an auspicious full-moon day. The arrangements for the marriage are being made since early morning. There is a huge *pandal* before the house. Fresh sand is strewn on the ground, garlands are hung, lamps are lighted. Cooked rice and black gram *kaḷi* (something like pudding) are kept in abundance to feed the guests. The house is full of all kinds of noise. The old women stand in a row carrying new vessels on their heads. Then four mothers (whose husbands are alive) come forward, carry the vessels, fill them with water and then bathe the bride with it. The water is mingled with paddy and flowers. While pouring the water on the bride’s head, the four mothers say: “May you never swerve from chastity (*kaṇṇu*); May you help your husband in carrying out all good deeds and thus may you live as his partner loved by him for ever.” This is all the marriage ceremony. Then they lead the bride into the house with great jubilee. Then the near relations of the bride offer her to the bridegroom blessing her thus; “May you become the reputed partner of him.” That very night both meet in a house for union. The bride lies down covering herself entirely with the new bridal clothes. The husband removes the veil on her face; she is nervous and sighs deeply. Thereupon the husband asks her to speak out her mind boldly. When he thus softly questions her, standing behind her, she is filled with joy and bows her head down in modesty or bashfulness”.

This picturesque description gives us some idea of the rites of marriage as observed by ancient Tamilians. There is no mention of either fire or priests here. Those who blessed the bride were the mothers who had begotten children. Widows and maids were not qualified to bless the bride.

The term *karaṇam* may also be interpreted in another way. Even today the term means the village officers or *kaṇakkapillai*. The term indicates both *those* who keep accounts in villages (village officers) and the very act of writing accounts. Therefore it can be assumed that the ceremony meant nothing but prescribing in writing that a particular maid is offered in marriage to a particular man. (This is something akin to drawing a marriage contract or registering a marriage in the Government office). Even today it is usual for both the parties of the bride and the bridegroom to meet in the bride's house some time before the marriage and confirm the alliance in writing. This event is called by various names such as the writing of *maṇa ḍalai* (the letter of marriage) or *niccaya-thārththam* (confirmation of marriage) or *veṇṇilai pākku māṇṇuthal* (the exchange of betel leaves and nuts among the parties concerned) etc. Therefore there is nothing wrong in assuming that in olden days the lover married his beloved with the confirmation of his love in writing.

The poet means by *kaṇpu* the marriage of the lovers in public. Perhaps the secret love or *kaḷavu* might not be known at all at the time of the marriage.

We have already seen how the lover would separate the beloved from her people and take her away if her parents are against him. This elopement of the lovers was called *Udanbōkku*. This is rather rare in our country though it is a little more common in other countries today. It is not permissible according to law also if a girl who is a major goes away with a grown-up man as her lover. As

the elopement takes place only with the will and consent of the lady-in-love, it does not come under Rakshasa form of marriage. The hero who thus elopes with the heroine may be shown as marrying her without the knowledge of the proper persons who should offer her in marriage to him. (Verse 143-P)

There were no distinctions of caste or creed among the ancient Tamilians observed in marriage rites. The question of such distinctions does not arise, as there were no castes at all. How could they have adopted distinctions of *varṇa*? When these distinctions were later introduced in Tamil land, different customs were adopted to suit the *varṇa* and caste. It was only then that the verse 144 (Poru) was also interpolated in Tholkappiyam to confirm the distinctions and the pertaining rites.

The classification of the four *varṇas*, the consideration of the first three kinds as being superior to the last, and one of the *varṇas* being considered as the lowest were all alien to the Tamilians who lived at the time of Tholkappiyar. Therefore it is clear that this passage was introduced after the popularisation and adoption of *varṇas* in Tamil Nadu. What does this passage mean? It says: "There was a time when the rites applicable to the three groups of higher beings were owned by the group of the lower ones also". Does not this statement indirectly point out the absence is one of remorseful complaint; it looks as though one of the lower *varṇa* bemoans the loss of the ancient glories of the people; it does not sound like a grammatical dictum, as the other passages of Tholkappiyar. If Tholkappiyar himself would have written these lines, he would have clearly shown the *karaṇam* of the *melṭor* and that of the *kiḷṭor* and distinguished them. Therefore this passage is beyond doubt an interpolation and should be treated as such.

Next the poet proceeds to show why the rites of marriage came to be adopted. They are necessary, as we

have already seen, to protect the interests of the lady against the deceitful ways of men in general. It is no doubt true that there are many men who were deceivers ever as Shakespeare sings somewhere They are of a fickle, changeable temperament. They might reduce the innocent women by first swearing in the name of all things or Gods known and then forsaken them. We rarely come across cases of forsaken men but forsaken women are in plenty. Therefore it was necessary to protect women so that they might not be led astray by hypocrites. That is why the ancient Tamil scholars and wise men prescribed wedlock to avoid lies and deceit and the lover and his beloved were enjoined to get married in the presence of the public. Tholkāppiyar says in this connection as follows :

Poyyum vaḷuvum thōṇṇiya pinnar  
Aiyar yāththānar karaṇam enba. (Verse 145-Poru)

Naccinārkkiniyar again goes wrong in interpreting the “enba” (*so they say*). He interprets the term in the light of Aryan tradition based on Sanskrit work. He says that “enba” does not refer to the first writers (or predecessors) but the authors of northern books (Sanskrit books). This assumption itself is entirely wrong. As Panampāra-nār puts it in his *pāyiram* (Introductory verse), Tholkāppiyar indicates by *enba* that he is mentioning the fact with absolute conviction which is based on the authority sanctioned by the learned predecessors of him in Tamil land, whose works he has thoroughly mastered. He means by *enba* only those who inhabited the region between the Northern Vēnkadam range of Hills and the Southern Cape of Kumari. He suggests that his statement carries weight and that it is irrefutable because it is the result of thorough understanding of the writers who lived before him in Tamil land, and of the grammar of the language. He never thought of the Aryans at all or the northern race of the language. In that case; he would have mentioned them beyond doubt. Thus the terms *enba*, *enbar* etc., only denote the predecessors of the poet in Tamil Nadu.

The second line “aiyar yāththānar karaṇam” is again explained by Naccinārkkiniyar thus:

“The Rishis prescribed the karaṇas or the rites belonging to the higher *varṇas* and the rites of the lower *varuṇas* by differentiating them”.

The term *aiyar* used here is a chaste, Tamil term. It means “leader, or eminent ones, or men of unique glory”. The term *aiya* is a form of address which is derived from *aiyar*. The Brahmins who found the old and respectable men in Tamil Nad addressed as *aiyar*, assumed the term themselves. Did not the Christian missionary who came here from Europe call himself *aiyar* and *Sastri* imitating the Brahmins of Tamil Nad? Therefore it is clear that the term *aiyar* used here does not denote the Brahmin only. It means only the old, respectable individuals of the community. It is unfortunate that a scholar of the twentieth century also interprets the passage wrongly.\* He has boldly asserted that only the Aryan Brahmins taught the ancient Tamils the rites of marriage and the code of conduct. He seems to have considered the term – *aiyar* as a variant of the Sanskrit Arya.

Now what exactly is the import of the passage quoted above?

Centuries before Tholkāppiyar, lovers might have lived together as husband and wife without either observing the rites of marriage or written confirmation of marriage. In course of time, when deceitful lies and faithlessness appeared, the eminent ones laid down that love should be consummated and solemnised by means of marriage rites.

---

\* M. Raghava Iyengar : Tholkāppiyar — Poruḷathikāra Āraycci (1960), Page 87.

Next, we find that Tholkappiyar shows remarkable analytical sense and aesthetic taste in classifying the suitability of the various expressions by the various persons in various contexts or places. Indeed this analysis, so grand and so detailed, is splendid in its appeal to us. The literary conventions he lays down reveal the tremendous psychological insight of the author who clearly understands the subtle variations of moods and temperament.

The persons who are to be portrayed in literature as of making expressions during the periods of *kaḷavu* and *kaṭṭu* are given in the verses 501 and 502—P. It is said that those, who are allowed to make expressions in *kaḷavu* may be portrayed in *kaṭṭu* also. They are the hero (the bridegroom) the heroine (the bride) the friend of the hero, the female companion of the heroine, the foster-mother of the bride, the *pārppān, pāṇar* (songsters), *kūththar* (the actor), *viṇai* (dancing-girl), *paraththai, aṇivar* (the knowing ones), *kaṇḍōr* (the onlookers) and *kāmakkiṭṭhithiyar* (mistresses).

The contexts suited to the hero's expressions are codified as thirty three in number (Verse 146, P).

In interpreting the verse, Naccinārkkinīyar being obsessed of his period, goes wrong at many places. Hence our discussions are based mainly upon his interpretations. As literature is the mirror of life and as Naccinārkkinīyar has not given the true picture of life which the verses speak these discussions include the life of the Tamils also. When we say that the literature is the criticisms of Life we can not avoid the discussion of the life of the people in the study of Tholkappiyam concerning the literature. It is to be borne in mind that Tholkappiyam is a code of life as well as a grammar of literature.

### 3.51 The misinterpretation of the verses regarding the themes of wedded-love

The hero expresses himself when enjoying physical union with his wife for the first time after marriage rituals

are over while she is feeling weak in her will. Thus the hero expresses his great delight which he experiences in union for the first time. There is an interesting passage in Kuṟuṇḍhokai (101) which can serve as an illustration of this expression :

“If the earth encircled by the sea along with the unattainable and glorious Heaven is placed on one pan of the scales and if this day of exquisite joy found in union with the beloved is put on the other, and if the two are thus weighed, the former would not match the glory of the latter. How delightful is the day of union.”

Naccinārkkiniyar goes wrong in interpreting the passage of Tholkappiyam referring to the hero's expression in the context of union. (Verse 146-P)

The first line “Karaṇaththin amaiṇḍhu mudiṇḍha kālai” is taken to mean thus: “After the two kinds of ancient rites and the rites prescribed by the Brahmin (aiyar) are properly done and finished, abstaining for three nights from union, and going to bed (thus alone) to appease the anṟōr and finally at the end of the day-time on the fourth day. By anṟōr, the God of the Moon, Kandharvar and Aṅgi are meant.

The second line “neṇju thaḷai aviṇḍha puṇarccikkappum” means “at the time of the (actual) union coming after the union experienced while in love and after the three days from marriage marked by absence of union, in order to remove the intense longing.”

This actual union comes on the fourth night after marriage according to Naccinārkkiniyar.

Here (1) absence of union for three days (2) anṟōr the God of the Moon, Kandharvar, Aṅgi, and (3) the fourth

night are all details introduced by Naccinarkkiniyar in his commentary, without any sanction of the original passage. Of course he has not done without forethought. The next part of this verse contains the following lines:

“ Allalthīra ārvamodu aḷaiyaccolluṟu poruḷin kaṇṇum ”

While interpreting these lines, the commentator feels that he has already done the spadework necessary for explaining them in his own way. He says as follows: “ The hero may also indulge in detailed expiation while in union with her to appease her longing and sorrow caused by absence of union for three consecutive days after marriage; when she does not know the reason why the hero abstained from union so long. Thus he may express himself at the time of close union accounting for the absence of the same (for three days) that it was in accordance with injunctions of the Vēdās ”, He continues to say in the words of the hero: “ The first day is set apart for the God of the Moon ; the next for Kandharvar and the third for Aṅgi ? On the fourth day you are offered to me by Akkini for my pleasure, This is how the Vēdās explain it”. Thus the hero gives expression to his joy, trying to redress his beloved's sorrow.

Now the question arises as to how the hero of Tamil land would think of accepting a bride whom he knows to have been enjoyed by many Gods or deities and heavenly beings for three nights after marriage. The women of ancient Tamil land were strictly following the code of chastity and it is nothing short of cruelty to suggest this interpretation. The learned commentator first suggests that the heroine enjoyed union with her lover before marriage (while in love); then she is said to be in union with three different supernatural beings for three nights and then she is said to have been passed on to her husband on the fourth day. This explanation is not merely out of

place but also ridiculous, as it shows nothing but ignorance of the Tamil ways of life in ancient times. It makes one feel sad that there should have been such irresponsible interpretation at all.

This alternation in judgment results from a desire to introduce the Vēdic sanctions in Tamil literature. Some are proud of this interpretation and say that the ancient Tamilians learned civilized ways of life only from the followers of orthodox Vēdic religion. Naccinārkkiniyar himself says in an unguarded moment that this is something new to the Tamil ways of life. He says that the instance for these marriage rites can be given only from his own times; was he ignorant of the fact that there was no question of offering the bride to anybody – be he a God or a heavenly being – except the bridegroom on the night of the marriage?

The passage quoted, means only as follows :

“At the context when the hero might express himself, while in union brought about by desire, in order to redress the grievances that might arise occasionally in domestic or family-life”.

Domestic life is subject to varied difficulties. Sorrow might be caused at times by certain happenings. Therefore the hero may be made to express himself by way of advising his wife as to how she could put up with the sufferings of domestic life and how she should conduct herself at such times. This is the only possible just and reasonable explanation of the passage.

We understand from the hero that there were also certain rites observed during the period of pregnancy and at the time of delivery.

From the various expressions of the heroine, *thōli*, *kamakkīlaththiyar* or mistresses, *sevili* or foster-mother,

actors, songsters (*pāṇar*) and *iḷaiyār* (servants) we understand the routine of the domestic or family life in ancient Tamil land, and the ancient civilization of the Tamilians. It was usual for the hero to marry a second time and also to enjoy union with mistresses and prostitutes (*iṭṭipparaththai* and *sēriṭṭipparaththai*)

The virtuous qualities of the heroine, as summarised by the female companion and other servants by way of introducing her to the hero are indeed worth cherishing even to day in any housewife.

Chastity, love, moral goodness, patience or fortitude mixed with mercy (kindness), ability for concentration (or observance of a mental discipline,) hospitality shown in prompt attentions paid to guests and generosity shown in treating the relations with kindness are said to be the typical qualities of a housewife (Verse 152-P). These are of course virtues of a lasting value, loved at all times.

It is but natural for the *thōḷi* and others to praise the heroine in the presence of the hero. His good opinion regarding the heroine is confirmed by what the others say, and he is full of joy.

The *pārppār* are also mentioned as being suited to express themselves in the context of marriage. Who are meant by this term? – Certainly not the Brahmins. In fact even today the Brahmins do not like to be called by this term of *pārppār*. Whence is this indignation towards the term? In ancient Tamil land the term *pārppār* was attributed to some based neither on their occupation nor profession, nor *kula*. The term means “those who scrutinise”. Therefore it appears that the scholars who were engaged in examining the writings and contemplating on them came to be called *pārppār*. They must have been efficient in thoroughly mastering the works of the past in properly understanding the contemporary conditions in the light of the

knowledge thus gained and in suggesting the right ways of conduct for the future. Such scholars with referred wisdom, deemed as great friends of society, must have helped all individuals as their guides and philosophers. The respect they command thus sprang from their love of knowledge. As time passed by, even the comparatively ignorant ones must have assumed the title of *pārppār* and continued the tradition of guiding society. We have come across similar instances of sham-poets or poetasters in later times who earned their living by begging for charity from all. Perhaps, even the ignorant ones used to stay with the hero in his family, calling themselves *pārppār*. Having lost all their fame for scholarship, they had to perhaps sponge on the hero to live on. Of course they had certain prescribed obligations to carry out. They would explain the nature of love and the condition of the *thēr* or the chariot; they would forestall the inner motives of the hero and explain them to others; they would predict the good and evil omens connected with the cow; they would point out the auspicious time for starting out of the house and also recount the cause for staying at home. These services were perhaps rendered by the Brahmins in later times in the houses of the rich (Verse 177-Poruḷ). It was traditional in literature to imagine such contexts as detailed above and portray the *pārppār* as indulging in appropriate expressions in relation to the contexts. Naccinarkkiniyar comments on these lines that all these were perhaps found among the verse composition of the Early Sangam and the Middle Sangam periods and that these are not part of literature today. His words show that such works as these were not available even during his time.

The poet then proceeds to show the causes that lead to the separation of the husband from the wife at times and also points out the proper duration of the period of absence on the part of the husband.

No doubt professional prostitutes formed an important part of the Tamil society in those days. In fact they seem to have been so influential as to be a source of danger or calamity to happy married life. They were the bane of domestic life. Therefore it is that Thiruvalluvar who came later than Tholkappiyar had to condemn strongly the habit of seeking their company for pleasure. Of course no society is normally free from professional prostitutes even today. There need be no laws against immoral traffic, if there were no such vicious women in society.

However we can understand how the public women were encouraged to live on by a society, which by its very set-up, necessitated the separation of the husband from the wife for a long time frequently. The biological urge of the man in ancient Tamil Nadu led to him to the houses of prostitutes of various kinds and keep mistresses as well. Battles were frequently fought among the rulers of the day and all healthy men were forced to serve the country in times of war. Naturally the population of men declined day by day. This led to polygamy. A man had to marry more than one. The unfortunate ones who could not find their mates had perhaps to choose to live as mistresses, if not as wedded wives. Moreover, we must also keep in mind another aspect of the social conditions of the day account for the widespread evil of prostitution of women. It was a time when men enjoyed greater leisure than today; it was a time when there were no serious jobs to be done in a hurry, "with an eye on the clock" as it happens today. Naturally, the wealthy men who could afford to live as they pleased, sought the company of young attractive mistresses. This is how we can account for this rather undesirable aspect of the early Tamil Society. First all the prostitutes began only as mistresses bound in their loyalty to one man. Gradually they might have become degraded as professional, public women.

It is worth quoting a Western scholar in this connection :

“ As laid down in Christianity, we are expected to be strictly all monogamists. But is there any instance of a husband who has never run after somebody other than his wife ? Does he not enjoy the company of some other woman in the beach, in theatres or elsewhere ? Monogamy- the principles of one woman for one man - has failed today ”.

Therefore it looks as though man is rarely satisfied with one woman and there need be no feeling of shame at the thought of the existence of prostitutes in ancient Tamil land. It must be noted that prostitution did not exist here licensed by the government as in certain other countries. It was not considered as a source of income for the government. This aspect of prostitution was just treated as a literary device to enhance the charm of variance assumed by the heroine in the *thiṇai* of *marutham*; actually only the rulers, the warriors, and the wealthy in society were running after prostitutes. Thus it must be noted that generally those who formed the bulk of society must have been actually loyal and faithful to their wives.

If a hero happens to go away from his home in search of prostitutes, the time when he should return is pointed out by Tholkappiyar. This shows that the ancients had a scientific knowledge of matters dealing with sex-urge. It was a time when birth-control was unknown ; it was considered a great bliss “ to increase and multiply ”. The hero is asked to be in union with the heroine at the time when the ovum is released, ready for impregnation. This period is said to be the twelve days after the duration of the menses. Modern Sexologists also are of the same view. Mary stopes says that the ovum is released from the tenth to the twelfth day after the period of menses. Thus the ancient Tamilians had

also advanced much in the field of sex as well. The husband is enjoined not to go away from his wife on these fruitful days :

Puppīn puṇappādu irāṇu ṇaḷum  
Nīththakanṇu uṇaiyar enmanār pulavar

(Verse 187-P)

This passage indirectly helps one to avoid the “days of fertilisation of the ovum”, when family planning is the order of the day. Tholkappiyar reveals profound scholarship in this field of physiology as well.

Next, separation might be caused because of the higher education. He lays down the period of absence for purposes of education and shows when the husband should return to his wife. This passage enables us to visualise the condition of educational facilities available in those days. This line,

“Vēṇḍiya kalvi yāṇḍu mūṇṇiṇavāthu” (Verse 188-P)

shows the duration of higher education. It looks as though that the subject of education has been divided into general education and special or higher education even in those days. General education means the learning of simple arithmetic and alphabet necessary for all. Special education means any branch of technical study preparing for an occupation. The poet lays down that the husband may be away from his wife for a period of three years for purposes of study soon after marriage. Therefore it appears that until the time of marriage, it was usual for a person to receive general education in his own place. When he is said to go away from home for study, it must be for the purpose of special education.

Today the professional courses of education like Medicine, Engineering or Linguistics last for a period of 5 to 6 years. However, the working days of the year

amount to just a little more than six months. Thus the six years of study in professional course amounts three years of continuous instruction in olden days.

The marriageable age for a man is 16 years, as pointed out by commentators. Thus up to 16 or 18 years the youth would remain in their native places, receiving general education and after marriage, some of them perhaps would go to such place for receiving special education.

Education was considered compulsory for all in those days; all should not only acquire knowledge but also live strictly in accordance with the precepts of knowledge. There should be thus a harmony between what is acquired and what is practised. There was no divergence between knowledge and practice in the case of scholars, as we often find today. Education was honoured and cherished as the very eyes of a person.

Naccinārkkiniyar's meaning of the passage does not seem apt in this context. "kalvi yāṇḍu mūṇṇu iṇavāthu; "The courses of education like the Vēdānta and so on, dealing with asceticism (Thuṇavaṇam) would not go beyond the required number of years. *mūṇṇu iṇavāthu*: All such courses of education would not go beyond the three *padams*. Then he continues to explain the meaning as follows :

"The term *iṇavāthu* is to be taken in both contexts. The three *padams* are the branches of knowledge that show 'Thou art that'. They are the Absolute (Param), Soul and the realisation of the complete synthesis of the two. That is, the study of the Agamas which impart a knowledge of the matter (Poruḷ) that is beyond all the philosophic principles involved in the three *padams*. The poet has prescribed this knowledge for all the people of the three *varṇas*. The rest of the *vēḷāḷars* also are meant in

so far as they can study only the *Āgamas* and their translation in Tamil.

There is no time limit fixed for this period of learning as those leading to domestic (family) lives to be prepared for a life of complete ascetism"

There is no connection whatsoever between this interpretation or explanation and the signal passage of Tholkappiyar. First the commentator mentions "the required number of years"; then while explaining he says there is no time-limit to be fixed. Again as the terms "required education" clearly indicate the requisite standard of literacy, how does he conclude that they mean "the study of Vēdantha and so on?"

Were the people who lived at the time of Tholkappiyar conversant with the Vēdantas or the Upanishads? Even if they tried to do so were they permitted to do so by those who professed Vēdic, orthodox religion?

When Naccinārkkiniyar refers to the branches of knowledge prescribed for the three *varṇas* does he not suggest that the *vēḷaḷas* enjoyed no such rights to learn and that they were denied the opportunities of education?

It must be remembered that Tholkappiyar composed his poem in Tamil, to serve the purposes of Tamil scholars and to bring out the glories of Tamil tradition. He would not have composed it to publicise the alien distinctions of *varnasrama*, quite unknown to the people of his day. What Naccinārkkiniyar does is a clear example of what should be strictly avoided by commentators who are not expected to introduce all extraneous and irrelevant details they know in their interpretation of the original. They should strictly be guided by the sanction and authority of the original and confine themselves to what the author lets them know.

In *Ahaththiṇai iyal* another passage is also irrelevantly explained by the same commentator. *Uyarṇḍhōrk kuriya ḍiṭṭhin āna*. The terms *ḍiṭṭhin āna* are interpreted thus: "The Sanskrit and Tamil works born of the Vēdas."

*Uyarṇḍhōrkuriya*: those which are suited to the Brahmins, kings, merchants and the high-born *vēḷaḷās*. Here the term *ḍiṭṭhu* is taken to mean the *Vedas*. *Ḍiṭṭhu* is a Tamil term which means the books of research or higher learning. This meaning of the term is confirmed by its use in the *Kuṛaḷ*:

Maṇappinum ḍiṭṭhuk koḷalakum Paṇṇan  
Piṇappu oḷukkam kuṇṇakkedum.—(134)

(A research scholar, though he forgets, may recover it, but if he fails in good conduct worthy of human being he is destroyed.)

"The book of research" means the specialisation of study in some branch of knowledge, more or less like the research course today undertaken by scholars after finishing the Post-Graduate course in a subject. Those who are suited to do research in any field of knowledge may well be called the eminent-ones (*Uyarṇḍhōr*), as they are head and shoulders above others in acquisition of knowledge. Even today only those who distinguish themselves in their study are allowed to do research. Similar was the custom in olden days. Research is not suited to all but only to the deserving few, the eminent ones (*Uyarṇḍhōr*), who distinguish themselves in knowledge. This is the only possible and straight forward interpretation of the passage given.

Thus we find there were three branches of education like general education, technical education and research at the time of *Tholkāppiyar*. These three branches were open to all irrespective of any consideration except an aptitude

and taste for learning. There was no question of distinctions of *varṇas* as *varṇas* were not established then; nor was there need to prescribe a particular branch of study for a particular *varṇa*.

The line “*vāṇḍuṟu thoḷilē yāṇḍinathu ahamē*” shows that it was usual for some men to leave their land for serving in other countries on political purposes. Such people should not be away from their wives for more than a year, says the poet. The stability of the government and the conduct of the subjects speak volumes for the political wisdom of the ancient people in Tamil land. The other line “*ēnaippirivum etc.*” shows that the separation caused by purposes of earning material wealth should not also exceed the period of a year. As separation caused by puposes of ambassadorship also comes under separation for political puposes, it must also rightly come under “services rendered to the king”.

It is usual to day for men and women in all walks of life to go on excursions and picnic. We love to relax ourselves by whiling away the time in parks surrounded by fascinating natural scenery. Some may think that this recreation to give us relief from humdrum existence derived from the contact with the Europeans or the Westerners. They may not know that such recreations as going on picnics or excursions were popular even during the time of Tholkāppiyar. The poet says that the husband and wife whiled away their time in parks and other beautiful spots.

*Yāṟum kuḷanum kāvum āḍip*

*Pathiyikaṇḍhu ṇukarthalum uriya enba*”

(Verse 191, Poruḷ)

The term *kā* means a flower - garden like the park of today. Those who are in service today get a day off in the week but yet they do not have the facilities provided for them to spend their time in happy surroundings, most

of them cannot afford to go on picnics or excursions even to the many spots of beauty. It is said that in foreign countries, the government itself provides some facilities in this regard. Similar facilities are quite essential in our country also. Industry, of course, is good and fruitful; leisure also is essential to make industry more fruitful than it is today. Industry without leisure would become too much of a burden and drudgery. Recreations go a long way in refreshing the mind and enduring it with a new vigour to launch upon the work more efficiently.

Another interesting feature of life in ancient Tamil land is that the people of those days looked upon the whole course of life of an individual as one continuous course of mingled obligations, duties and pleasure. Thus learning is a life-long process with them. It continues even after marriage. When the proper time comes, the youth marries the beloved and for leading the domestic life with her, he has to carry out the duties and obligations of a householder (*illaṭṭhān*). The Brahmacharya period which is a long period of bachelorhood and the Sanyasa period which is the period of asceticism after forsaking the household are entirely foreign to the Tamil Codes of life. The young man while experiencing love first marries the beloved and then lives with her for ever, bearing children and blessed by the near relations and the guests; he thus carries out his obligations to society and does his duty remaining as a householder. He never cuts himself away from his wife and children and the society to which he belongs, bothering about why he is born and contemplating on the causes therefor. On the other hand he is concerned with the particular obligations and duties that devolves on him first as a householder, and then as a individual in society, and thus he tries to do his best, understanding the purpose of life, if not the cause of life, perfectly well. Similarly he never worries why a person dies; he is concerned with the purpose for which a man dies. Thus without going into the *why* of the phenomena, the ancient

Tamilians tried to make the best of life, seeking various ways and means. They learnt the art of living well and they questioned only the purpose of life. - What is it? It is nothing but doing what is noble or glorious or what is good to all.

Tholkāppiyar says :

*Kāmam cāṇṇa kadaikkōḷ kālai*  
*Ēmam cāṇṇa makkaḷodu thuvanṇi*  
*Aṇamburi cuṇṇamodu kiḷavanum kiḷathiyum*  
*Ciṇandhathu payiṇṇal iṇandhathan payanē.*

(Verse 192-P.)

“After the enjoyment of love is fulfilled, being surrounded by the pleasure-giving children and having the various virtuous relatives with them, the husband and wife must perform what is best for the world and die for it; this is the way of reaping benefit of this life.”

This is the straight meaning of the above passage. Naccinārkkiniyar has unfortunately paraded his love and knowledge of Sanskrit works and northern traditions in interpreting many such passages of the Tholkāppiyam. He has thus made the Tamil codes of life obscure by vitiating them according to his own will. The modern scholars should try to represent the truth by examining all the commentaries without bias or prejudice.

### 3.6 Conventions in using the words in Aham literature

Tholkāppiyar has discussed the poetical use of words and the occasions for such uses in the chapter called *Poruḷ*. The naming of this chapter as *Poruḷ* which means that which is important into the making of literature emphasises the fact that the book on *Poruḷ* (3rd book of Tholkāppiyam) is a Science of Literature.

If language is intended for expressing our thoughts the literature is for expressing the experience of life.

Abercrombie says: "Literature exists not only in expressing a thing; it equally exists in the receiving of a thing expressed"\* So the literature must express anything in such a manner as to enable others to understand clearly what is intended and expressed by the author in the literature. It is the duty of the poets or writers to have this object when creating literature. When doing so the words are made to express the meanings other than those which are found in the dictionary. The functions of the words in the poems is not only to connote the ordinary meanings they have, but also to emotions, sensuous impressions and psychological intuitions. "A very large part of literary skill consists in vividly liberating for its effect on imagination on just that particular secondary meaning in words which is not only appropriate to the immediate occasion, but which will make the occasion come to life in the readers mind"†

Every word in the literature may have, independent of its grammatical force, a peculiar value for imagination derived from its context. So Tholkappiyar says:

"Though the word gives the meaning other than what is traditionally meant by it, that meaning also belongs to it. But the form of the word will remain the same without any change in its syllable-the poets say" (Verse 195-Poru).

In poetical language, Tholkappiyar points out, the imagination reigns supreme. All the objects of neuter gender are endowed with the power of speech and act, thought and emotion. They seem to excel in all activities of human being. They are elevated to the plane of high intellectuals.

A lover addresses his heart, "Oh my heart! thou hast gone in search of the lovely little lass, endowed with

---

\* Principles of Literary Criticism (1958), Page 23.

† Ibid Page 41.

sweet words, bright forehead and chastity intermixed with modesty."

"Has it enjoyed her embrace made with her hands adorned with bangles! It having gone with folded hands, shutting her eyes and standing behind her touching her plait of hair which looks like the trunk of she-elephant". In this poem of *aham* (9) a heart is addressed as though it has hands and legs and power of enjoyment.

Such mode of addressing is restricted to only the lady friend (*thōḷi*), the foster-mother; the mother and male friend. The lady-love must be portrayed in her capacity of possessing life, modesty and feigned ignorance (Verse 201-Poruḷ).

The feigned ignorance is called *madan* in Tamil. *Madan* is taken to have denoted actual ignorance in the later centuries. Tholkāppiyar in another verse (209-Poruḷ) clearly says that "Self-restraint, chastity, uprightness, impartiality, knowledge and dearness are the characteristics of the female". The heroine must be portrayed in the possession of these qualities and not otherwise.

The divulgence of the secret love to the parents is called "Aṟaththodu nīṟṟal" which means "the standing by moral code". This is a theme which would reveal the firmness of the lady-love in marrying one whom she loved, the high regard the ancient Tamils had for chastity, the decorum and decency they expected in love affairs and the dexterity of the woman folk.

There is no instance of literature to show the despalis of the lover towards his love. But there is a theme in which the lover is known to have been despised by his love-lady because of his relation with other women. It is called *Marutham* where the lady will not hate her lover or husband openly. The form of literature which is

used to display her hate towards her lover is called *iṛaiichi* (verses 229, 1230) which will appear to be a new language to the laymen.

“What a wonder, mountain of one who has not kept his word is resplendent with shining falls.

It has shining falls! It has shining falls!” (Kali-41)

It is said that this stanza contains *iṛaiichi* for, it implies the lover is a liar and the mountain of a liar must have neither rain nor river. The fauna and flora of the region are employed to interweave the form of *iṛaiichi* in stanzas of *Aham* literature.

Such are the literary conventions to be employed in *Aham* literature.

### 3.7 Conventions in portraying the themes other than love.

The themes other than love belong to *Puṇam*.

Literature of *Puṇam* also is divided into seven main themes. Each theme of *Aham* has a counterpart in *Puṇam* as follows :

<i>Aham</i>	<i>Puṇam</i>
Kuṇṇi	Vetci
Mullai	Vaṇṇi
Marutham	Uḷṇai
Neythal	Thumbai
Pālai	Vāhai
Peruṇḍhiṇai	Kāṇṇi
Kaikkilai.	Pādāṇ

If *Aham* is concerned with love, *Puṇam* is with all activities which are needed for conducting the family born out of love. Yet five out of seven themes of *Puṇam* are mainly concerned with war. Love and war are the two sides of a coin of life from the very olden days in all

countries. Both need courage and valour. Where there is love there is war; where there is war there is love. Both go hand in hand. Ancient Tamil Nadu is not an exception to it. These two aspects of life serve as themes of literature even today.

Tholkāppiyar, after discussing the *Aham* literature enters into the discussion of *Puṇam* giving equal importance to it. These themes of *Puṇam* and the poems composed on the basis of them serve as sources of the history of Ancient Tamil Nadu.

Tholkāppiyar has systematised the age-old conventions of war to be described as themes of literature.

3.71 *Vetci* leads the list. *Vetci* is said to be the act of the cattle raiding which is the first act of war.

Acting stealthily during the night and achieving the object even at the face of opposition are the characteristics of *Vetci* as well as of *Kuṇṇi*. So, they are put as counterparts of one another. Cattle-raiding is the first and foremost act in *Vetci*. When a king declares war against his enemy king, he is bound to protect the cows, the innocent animals, from the clutches of war and so he sends his men to the country of the enemy to bring the cattle to a safe place. So, on the pretext of cattle raiding, the war will flare out. There are fourteen stages for completing the cattle raid successfully (Verse-58).

When the raid is made, the enemy king who owns the cattle will put resistance which also involves fourteen stages. So, there are twenty eight incidents in *Vetci* to serve as themes of literature. The worship of Korravai the Goddess of victory finds a place as theme of *Vetci*. The singing of God starts here. The act of invoking God to help man has produced a large amount of literature which is styled as *Devotional Literature*.

There are given twenty one themes which are considered as common to all the divisions of *Puṟaṁ* (Verse-60.P) The erecting of stone (*Nadu kal*) which has six stages, is included in these divisions. It is for perpetuating the memory of the warriors who fought for the Country and died in the battle.

3.72 *Vanji* is said to be the counterpart of *Mullai* for both have the forest as the place of action and the winter season as suitable time.

It is the theme of conquering a king who is ever bent upon having expansion upon the land of others. It has thirteen stages which serve as fine subjects of original compositions.

*Mārāyam*, *Peruñjōṟṟṇṇilai*, *Koṟṟavallai*, and *Thaliṇji* are notable among them.

3.73 Next comes, *uḷiṇai* which is to besiege, a well-guarded fort of a city and conquer it. It is the counterpart of the *Marutham* of *Aham*. Both are similar in having their places of action among the fields, the leaders being shut up inside the houses or places and having the early morning as time of action.

It has twenty stages which concern the invader and the invaded; these have served as sources of inspiration for the poets for producing original poems which are found to be numerous in the anthology of Saṅgam Poets.

3.74 *Thumbai*, the counterpart of *Neythal* is the culmination of war. Both *Thumbai* and *Neythal* have the sandy and muddy places of action, the sunset as time of action and the suffering and sorrow for women folk.

It, (*Thumbai*) is aimed at destroying a King who comes to fight for displaying his might to others. (Verse 70).

It is systematised into twelve stages which form the theme of composition (Verse-72).

*Thar nilai, Erumai, Nallisai nilai* and *naṭil* are the remarkable themes which describe the individual valour and devotion to the country and its king. Thus the ancient war-fare was systematised into a fine art for the purpose of using it as a source of literary themes, pertaining to *Puṇam*. There are many poems of this sort which are very interesting and instructive in the collections of the Saṅgam period.

3.75 *Vakai* which is said to be the *Puṇam* of *Palai*, is the name given to the theme which describes the success not only in war but also in other walks of life. The definition *vakai* as given by Tholkappiyar in the verse 74-P. clearly indicates that war was not considered as a life-long profession. It was one of many activities which engaged the attention of the king and the people. According to Tholkappiyar, success in all walks of life must serve as theme of literature (Verse 75-P). It proves that the *Puṇam* Literature must be based upon the life of the people as of *Aham*.

The people who are to be portrayed in literature are given as the seer, king, others (people) wise man, sage, and artiste. Then two lists of one for bravery and another for virtue, each consisting of nine divisions, are given as themes. Here, it is to be noted that the strength of mind also is taken into account as a par with the bravery of the physical body. The abdication of the throne, the virtuous nature of the member of a great assembly, the possession of good conduct, the giving away of the wealth for the good cause, the forgiving of the misbehaved people, the earning of the wealth, the renunciation of power and wealth and the disinterestedness in wordly affairs are considered as activities, which concern the mental strength. When these form the theme

of literature, there is no doubt that they will ennoble the minds of the readers. Such poems abound in Tamil literature.

3.76 *Kāñji* is the *Puṇam* of *Peruṇḍhinai*. Both have no particular places of action. They belong to all divisions of land and they resemble one another in the depiction of the opposite nature of ideal life. *Kāñji* brings to our mind the ephemeral nature of the three virtues, *aṇam*, *poruḷ* and *inbam* as *peruṇḍhinai* describes the unnatural love. Both are not conducive to the progress of the people. Yet they are useful to remind the people of their true purpose in life.

*Kāñji* has twenty sub-divisions divided into two groups, each having ten. These themes give the opportunity to the poets for voicing forth their philosophical ideas to the world. Philosophy begins when the ephemeral nature of the world is known. It is a turning point in the evolution of Tamil literature. Love and war begin to lose their ground and the philosophy sets in.

These themes of *Kāñji* are all of tragedy which is the starting ground for epic according to Aristotle. "He supposes poetry to begin in two kinds as the originating motive of all poetry tended by its very nature to diverge in two directions. Poetry namely, begins either as heroic or as satiric poetry; but out of heroic (or epic) poetry develops tragedy, out of satire comes comedy"† Heroism and tragedy go hand in hand.

Themes of the *Kāñji* serve as good illustrations of this fact. They have formed as themes of many poems found in the anthology of *Puṇam* and of the Epics of tragedy.

---

† Principles of Literary Criticism, Page 66.

3.77 *Padan* : It means the song of the great and the might. The songs which are devoted to praise the kings, the patrons, the heroes and the God, come under this group.

It is said to be the counter part of *kaikkiḷai* in *Aham* for both resemble in offering praises to those who are loved, respected and honoured without expecting reciprocations. In *Padan* the poet addresses the Lord and in *Kaikkiḷai* the lover, the lady whom he loves. Both have no limitations of time and place.

It is said to have eight primary divisions which are based upon the previous six groups concerning *Puṇam* and *Aham*. The songs which sing the praise of child, lord of particular town and family, God and the *kodiṇilai*, *kāṇḍhaḷi* and *vaḷḷi* come under this group.

There are different of opinion in interpreting the *kodiṇilai*, *kāṇḍhaḷi* and *vaḷḷi*. According to Iḷampuraṇār they are the flag of the king, the destruction of the fort and the praise of the benefactor\*. According to Naccinārkkinīyar they denote the sun, the God which is formless and the moon respectively†. But Prof. S. Sōmasundhara Bārathiyār, having *kāṇḍhaḷ* instead of *kāṇḍhaḷi*, says that these three belong to *Vetci* and they are the themes in which the flag of the king and Lord Murukan are praised. When Lord Murukan is praised by males it is termed as *kāṇḍhaḷ* and when praised by females it is called *vaḷḷi*‡.

Of these three interpretations, Naccinārkkinīyar's seems to be worth having though the meanings of *kodiṇilai* and *vaḷḷi* appear to be far-fetched. The interpretation of Iḷampuraṇār is simple and plain and that

\* Thol—Poruḷ—Commentary, Page 140.

† Thol—Poruḷ—Commentary, Page 334.

‡ Thol—Puṇaththiṇai...Commentary (1942), Page 179.

of Prof. Barathiyar lose its value because of his reading of kandhaḷi as kandraḷ.

Tholkappiyar has formulated twenty six themes concerning *Paḍaṇ* and these are based upon the life of the people of his age. (Verses 90, 91-P.)

This *Paḍaṇ* is a fertile ground for producing various kinds of literature. The poets are expected to serve as the unacknowledged legislators of the country, to criticise those who are not beneficial to the people, to foresee the things to come and produce literature of all kinds.

The reader is requested to refer to the text on pages 172, 173 and 174 of this book for having the detail information about the themes ; and to refer to the chapter on Historical study for knowing the information about the history of ancient Tamil Nadu, deduced from these themes.

Thus he has systematised the conventions to be observed in the making of literature bearing in mind that the Literature is an interpretation of life through imagination and the feelings.

### 3.8 Meyppādu

Tholkappiyar, after having discussed the contents of literature, enters into the channelling of emotions which we experience while enjoying the literature. Emotions are exhibited by physical actions without which they remain unknown. So Tholkappiyar calls the experience of the emotion or the feeling *Meyppādu* which means “ that which appears in the body ”

He has given eight kinds of *Meyppādu*s which are laughter, weeping, despisedness, wonder, fear, fortitude, anger, and delight. Then he points out the sources from which they spring. Each *Meyppādu* has four sources. Because of their sources, they amount to thirty two,

In *Aham* literature, love plays prominent role. So the experiences of a lady-love are graphically analysed and put forth in order for the convenience of the poet. "What is poetry" asks Mill, "but the thought and words in which emotion spontaneously embodies itself".<sup>4</sup> So it is the duty of the poets to be well-versed in the art of displaying emotions in the literature. Further, it is to be known that the critical study of literature in this branch was well advanced in the age of Tholkappiyar. Very many poems, plays, novels, and songs owed their popularity in his age, solely to the skill of the writers to play on the feelings of audience and readers.

"In true art the emotions are not only stirred they are also brought into artistic relation with other elements of the experience by the power of the poet's words. The emotions are held to the experience and worked into its unity because they go to intensify the thought and imagination and thus vitalize those activities".<sup>5</sup>

The chapter on *Meyppādu* serves this purpose well.

**3.9 Simile** Use of figures of speech in poems is a great device employed by poets to light up the imaginations with pictures. So Tholkappiyar has paid his attention to the treatment of the figures of speech in literature. He has named it "Uvama Iyal" - the chapter on Simile.

"Simile is the simplest of the figures, and I suppose philologists would tell us it is the oldest; the easiest way to give an idea of an unknown thing".<sup>6</sup> The fact that Tholkappiyar has treated simile supports this view. There are metaphor, hyperbole and personification found used in poems of the post-Tholkappiyar age.

---

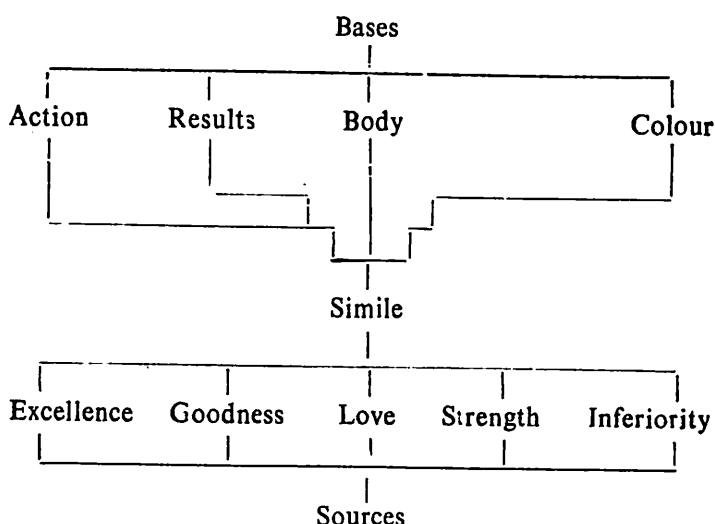
<sup>4</sup> Hudson: An Introduction to the Study of Literature, Page 64.

<sup>5</sup> Gurrey: The Appreciation of Poetry, Page 38.

<sup>6</sup> E. A. G. Lamborn: The Rudiments of Criticism, Page 87.

No mention is made about them in Tholkāppiyam. Simile is to be considered as the mother of all figures of speech. Comparison is the origin of using simile, from which other figures of speech are developed in course of time. Comparison is made mainly on the basis of four which are action, result, body and colour (Verse 276-Poru) It is pointed out that comparison is made to denote either excellence, or goodness or love or strength or inferiority (Verses 279, 280 - Poru).

It may be put in a table as follows :



When comparison is made, the following principles are to be observed :

1. The whole and the part of one object may be compared with the same of another object or with one another.

2. The object of comparison and the object compared must be in the similar nature,

3. Compared object may be used as object of comparison.

4. Object of comparison must be superior to those of compared.

5. Hyperbole is not desirable (Verse 285-Poru!).

6. Use of many similes in succession is to be avoided,

7. Indication of similar nature between the object of comparison and the object compared is not compulsory.

8. Using of words of comparison (uvama urupu) must follow the traditional way.

9. There are some rules to be observed when *uvamappōli* is employed in *Aham* literature.

*Uvamappoli* is another name for *Ullur̥ai*, explanation of which is given in the previous pages (Page 409), Tholkāppiyar has not included metonymy in the figures of speech but he has made mention of it in the book on *Sol* for it is used not only by poets but also by all. He has indicated that the use of the personification belongs to poetry in the chapter on *Poru!*.

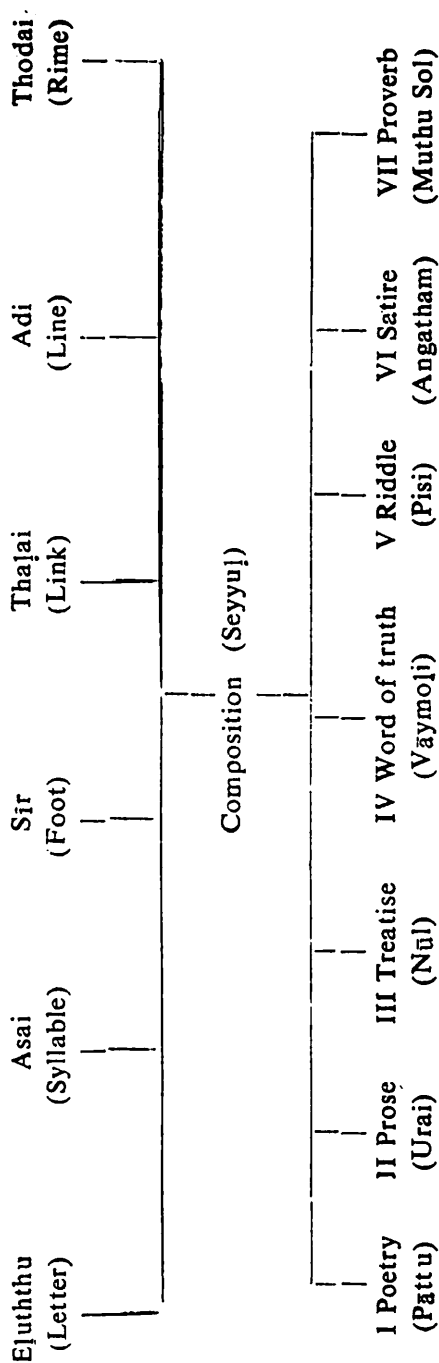
Thus simile or *Uvamam* is given prominence and treated separately in a chapter. This indicates its popularity in the age of Tholkāppiyar and its role in the making of literature. It lends style to the poem. F. L. Lucas says : .....Style without metaphor and simile is to me like a day without sun or a wood-land without birds.' †

Tennyson laid down the first canon of poetry when he said speaking for all true poets, 'It does not matter what we say, if people only knew; but it matters everything how we say it'. *Uvamam* influences the form of saying and makes literature a thing of beauty.

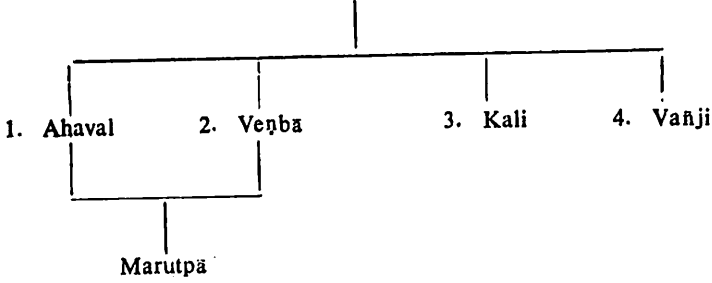
---

† Style, Page 192.

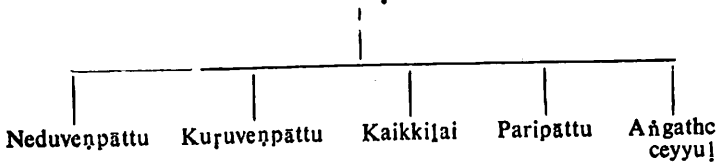
### 3-10 FORMS OF LITERATURE AS REVEALED BY THOLKĀPPIYAM.



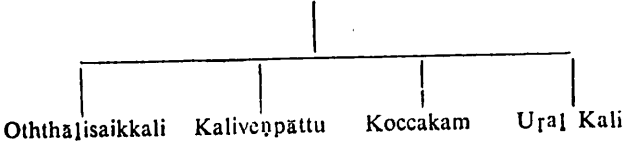
## I POETRY



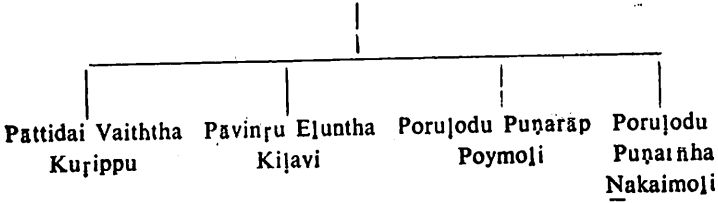
### 2. VENBĀ



### 3. KALI



## II PROSE



## III POEMS WITHOUT HAVING LIMIT IN LINES

1. Kaliveṇṇpattu
2. Kaikkiḷai
3. Puṇaiṇṇai
4. Vāyūrai
5. Seviyaṟivuṟū

### 3.10 FORMS OF LITERATURE

Tholkāppiyar having paid his attention to deal with the *content* of literature in seven chapters of the book on *Poruḷ*, turns to deal with the form of literature in the remaining two chapters.

He names literature as *seyyuḷ* - that which is composed - and says that the elements of literature are thirty four (Verse 313 - *Poruḷ*). It appears from his statement that these classifications and namings are not of his own but of his predecessors. So it is to be inferred that the forms of literature had drawn the attention of the poets even during the centuries which preceded Tholkāppiyar. They have established that literature, whatever its content might be must yield aesthetic pleasure by the manner in which such content has been handled. It seems that literature has been considered as a fine art and like all fine arts, it has its own laws and conditions of workmanship being developed from ancient times.

Gurrey says: Expression, sound, and rhythm, arranged in a particular pattern which we call the form, require us to obey a certain order and development of thought, of imagery and emotion; and it is this shaping of a poem structurally which gives to poetry the necessary qualities of formal beauty which we find also in sculpture, music, painting; namely, balance, symmetry climax or focus, contrast, repetition, and that structural rhythm which includes movement, continuity, proportion, and unity.<sup>8</sup>

“It is not the thing but the saying that moves us, not the matter but the manner of its presentation”, so says G. A. Greening Lamborn.<sup>9</sup>

---

<sup>8</sup> The Appreciation of Poetry, Page 102.

<sup>9</sup> The Rudiments of Criticism, Page 12.

These views find echo in the definition of literature made by Tholkāppiyar. The very verse, in which the elements of literature are given seems to be a piece of art.

Letter, syllable, foot, *thaḷai*, line and rime are found to be the chief elements of a composition (Seyyūḷ). Composition is divided into seven kinds. They are poetry, prose, *nul* (systematic treatise), *vāymoli* (book of morals), *pisi* (book of riddles), *aṅgatham* (book of satire), and *muthumoḷi* (book of proverbs). Poetry and prose are named as *pāttu* and *urai* respectively on the basis of metre and rhythm.

The names *ahaval*, *veṇba*, *kāli*, and *vaṇji* denote their metre and rhythm.

Among the thirty four elements of composition *pā* is said to be one which means, according to *Perasiriyar* the rhythm of composition, which indicates the nature and kind of a poem even though its meaning is not understood, when recited. Hudson says, "Metre like music, makes in itself a profound appeal to the feelings. Merely to arrange words in a definitely rhythmical order is to endow them, as by some secret magic, with a new and subtle emotional power to touch them with a peculiar suggestiveness which in themselves, simply as words conveying such and such meanings, they do not possess"<sup>10</sup> Lamborn has expressed the same view regarding the sound of the poem. He says 'I have found that children enjoy the music of the milking song, in Jean Ingelton's *High Tide*, when it is well recited, as much as they enjoy a fine song; they like Tennyson's *Frater, Am.....Vale*, though they certainly cannot understand the words".<sup>12</sup>

10 An introduction to the Study of Literature, Page 74.

11 Commentary of Thol. Poruḷ, Page 948. (1934),

12 The Rudiments of Criticism, page 32.

*Thūkku* and *Thodai* are concerned with the sounds of the composition. So Tholkāppiyar seems to be well aware of the role of the sound in the composition of the poems. Except *urai*, all are to be in the form of verses. *urai* also is not to be without its diction. Because of its inclusion in the group of verses, it is to be inferred that *urai* also has some form endowed with sound. It lies in the poet's choice of melodious words and in their harmonious arrangement, it is a charm common as well to prose as to poetry, and is the secret of greatness, of the grand style in both.

Prose composition is said to be of four kinds- (Verse 485 Poru!).

In those days as there was no facility for writing extensively in the form of prose, all resorted to the form of poetry which is noted for its brevity and intensiveness.

*Nūl* is said to be of systematic treatise. It has served as medium for dealing with the branches of science. The book which deals with the sciences also is expected to be written in a poetical form. All the books which deal with medicine, sculpture, astrology, astronomy, zoology botany etc. are written in verse forms. The sciences of language and literature - Grammars - are in the verse forms. Tholkāppiyam itself is as fine example for illustrating the form of *nūl*.

The forms of *vaymoḷi*, *pisi* and *aṅgatham*, are not available now. *Vāymoli* is interpreted as *maṇḍhiram* about which we hold doubt. It is not the practice of Tholkāppiyar to give one name in one place and another name in another place in such a way as to make confusion in the minds of readers.

*Pisi* is said to be of two kinds (Verse 488-Poru!) which seems to be in the nature of riddles.

*Aṅgatham* is satire. It is of two kinds - *Semporuḷ* and *Karaṇḍhathu* (Verse 436 - *Poruḷ*). In English also it is said that it has two main purposes.

“Two quotations from Dryden will illustrate the two main purposes of satire, to brand and castigate human viciousness, and to laugh at human folly”.†

Poems which contain satire are found instructive and interesting in all ages. *Muthumōḷi* is to be of proverb. There is a book by the name *Paḷamoḷi Nāṇṇu* as an illustration of this kind. The forms of these literatures are described clearly and they can be found in the text itself (Vide Pages 239—242).

3.11 Literature is made up of words. Words also have birth and death; degradation and elevation. In the evolution of language they have ups and downs. Their meanings are either restricted or expanded. The authors of literature must be fully conversant with all these.

*Kutti* and *kanṇu* denote the young of animals. Yet, *pasukkutti* and *kuraṅguk kanṇu* are not the forms of usage. *pasukkanṇu* and *kuraṅgukkutti* are the usual forms. So the words come to possess some usage as their own in course of time. This traditional use of them is called *Marapu* in Tamil. About such traditional usages are dealt with in the last chapter of *Poruḷ*.

Tholkappiyar classifies the beings into six kinds on the basis of their having senses.

The vegetables are classified into two sorts - those which have interior hardness and those which have exterior hardness.

It is to be noted that Tholkappiyar has pointed out that the vegetables also are having life. This chapter

---

† Glassey: The Ground work of Criticism, Page 28.

proves that Tholkāppiyar is well versed in the branches of Botony and Zoology also. This chapter will be highly useful to those who want to treat nature in their poems. Nature is employed by the poets in many ways for many purposes.

As every poet responds to nature according to the peculiar qualities of his own temperament, the poetry of emotional interpretation takes many different forms as in the poetry of Saṅgam poets, for whom nature is the store-house of similes and metaphors; of *Nayanār* and *Aḻvārs* for whom the nature is the mediator between them and God; of *Kambar* for whom the nature is the solace and refuge to the troubled heart of his heroes; and of *Sēkklīar* for whom nature is a mystical revelation of that eternal sprit in whom all the modes of life are one.

Therefore the poets or the makers of literatures are to be in close touch with the nature. Tholkāppiyar has paved the way. Thus the literary study of the book on *Poruḷ* reveals the nature, content and form of the Tamil literature during the age of Tholkāppiyar.

## 2 *Historical Study*

புதிதான இலக்கணம்

## HISTORICAL STUDY

The history of the ancient Tamils is still unknown to the world. Even the Tamils do not know their own history. The history of Tamil Nadu is not given prominence in the history of India. The historians of India are quite ignorant of ancient Tamil Nadu. They may say that they are not in possession of materials which depict the ancient history of Tamil Nadu. They are not informed of Tholkappiyam which serves as a store-house of materials for writing the history of ancient Tamils.

The history of ancient Tamils depicted by Tholkappiyam may be divided into the following chapters:

1. Land of Tamil Nadu.
2. The people of Tamil Nadu.
3. Social life.
4. Religious life.
5. Political life.
6. Language and literature.

1 Land of Tamil Nadu: Panampāraṅgar in his introductory verse to Tholkappiyam says that Tamil Land lies between Vēṅkadam (which is identified with Thiruppathi hills at present) on the North and Kumari on the South. Kumari is said to be a mountain submerged into the Indian Ocean after the age of Tholkappiyar on the basis of a reference found in Silappathikaram.<sup>1</sup> In the view of Naccinarkkiniyar it is a river.<sup>2</sup> In the view of the

---

<sup>1</sup> Chapter XI, Lines 18–20.

<sup>2</sup> Commentary of Eḷuththu, Page 8.

author of this book, it is a sea, which is now called the Indian Ocean. So it is to be concluded that the boundaries of East, South and West are the seas, named Kuṇakadal (Eastern sea) Kumari and Kudakadal (Western sea) respectively.<sup>3</sup> Kumari is called; “dreadful Kumari”.

Tamil Nadu is called “Thamiḻ kūṟu ṇallulakam” (the good part of the world where Tamil is spoken). As there is no reference to Ceylon of the present day in the introductory verse of Panampāraṇār or in the text of Tholkāppiyam, it (Ceylon) might have formed part of the main Tamil Land. There are references in the Saṅgam Literature about the deluge and the submergence of land, south of Tamil Nadu into the sea.<sup>4</sup>

Tamil Nadu is divided into twelve parts (Verse 400-Sol). The geographical state, is not different from that of present day. The mountains, the forests, the rivers and the fauna and flora continue to be the same. It seems that the land is recognised in the geographical divisions also as the world of forest, the world of mountain, the world of water and the world of sea-shore which are termed *Mullai*, *Kuṟiṇṇi*, *Marutham* and *Neythal* respectively (Verse 5-Poruḷ). There seems to be no desert. The animal kingdom also appears to be not different from the present (vide chapter 9 in the text).

2 People: All are Tamils. The word Tamil is referred to in the text of Tholkāppiyam<sup>5</sup> besides its reference in the introductory verse of Panampāraṇār. The people are called Tamils because of the language (Tamil) they speak. The language gives the name to the people and not the people to the language.

Prof. V. K. Ramachandra Dikshitar says, “It is not patriotism that drives us to this conclusion, for in the

---

<sup>3</sup> Puṟam, Verses 16, 17.

<sup>4</sup> Kaliththokai, Verse 104.

<sup>5</sup> Eluththu, Verse 386.

opinion of Sir Harry Johnstone, India was most probably the land of the original man. We hold that it was the Southern part of the Indian continent".<sup>6</sup> So, the theory that the Tamils (Dravidians) came from outside of India and settled here falls to the ground, The Tamils are the sons of the soil.

The people are called by the names of regions (Thiṇai nilaippeyar).<sup>7</sup> Tholkāppiyar has given only two names of them which are *Āyar* (Shepherds) and *Vēttuvar* (Hunters).<sup>7a</sup>

It appears from the verse 165 of *Sol* that the people were designated also by their land, family, group, profession, possession and culture.

It is traditionally said that the people of the *Mullai* are called *Āyar*, the people of *Kuṇiṇji*, *Vēttuvar* or *Kuṇavar*, the people of *Marutham*, *Uḷavar* and the people of *Neythal*, *Parathavar*. There is no reference in Tholkāppiyam to the last mentioned two.

There are professional names which denote kings, ministers, leaders, teachers, seers, scholars, merchants, musicians, dancers, actors, warriors, servants and maids.

There are references to *Andhaṇar*, *Pārppār* and *Ayyar* who are taken to be Brahmins by some scholars. It seems to be wrong. *Andhaṇar* are those who are philosophers and *Pārppār* are those who are seers and research scholars. The word *Pārppār* literally means one who sees. These who are *seeing* books always – studying always – are called *Pārppār*. After the advent of *Āryas* into the South, the Brahmins of *Ārya Varnasrama* system are identified with the Tamil *Pārppār*. But both belong to entirely different cadre. The Brahmins are recognised by birth and

---

6 Pre-Historic South India, page 12.

7 Po 1, Verse 20.

7a Po 1, Verse 21.

*Pārppār* by profession. The word *Ayyar* is used to denote the leaders of society. Of late, some group of Brahmin-caste are in the custom of suffixing this word *Ayyar* to their names as a mark of their caste. The commentators, who lived in the age when the word *Ayyar* was used to denote the caste of Brahmins, ministered the word, as of Brahmins, having in mind their own time.

There is no mention of caste by birth.

3 Social Life: Tholkāppiyam reveals greatly the social advancement of Tamils. The aim of life seems to be far well advanced and worth having even to-day and for ever. Tholkāppiyar puts forth the aim of life thus :

“After the enjoyment of love is fulfilled, being surrounded by the pleasure-giving children and having the virtuous relatives with them the husband and wife must perform what is best for the world and die for it; this is the way of reaping benefit of this life”—(Verse 192-Poru).

So it is evident that all are expected to lead the virtuous life, aiming to achieve great things which benefit others as well as themselves.

Married life is the order of the day. There seems to be no vow of celibacy. The unit of the society is the family of which, the husband and wife are the joint partners bound by true love.

The historian Basham says “that *varṇa* came to the Dravidian South comparatively late for the earliest Tamil literature shows a society divided into tribal groups with little sense of the precedence of one over the other”<sup>8</sup>.

Tholkāppiyam, the earliest among the existing Tamil works depicts a society, which is well developed and

---

<sup>8</sup> The Wonder that was India, Page 138.

cultured and which is divided not into tribal groups but into organised professionals. The division of land into geographical regions is not to be taken as of tribalism. There seems to prevail the sense of the precedence of one over the other because of profession but not of birth.<sup>9</sup> Untouchability, unapproachability and *unshadowability* are unknown to them.

**31 Family:** The establishment of family system is the true mark of civilization. The marriage by love and consent of the partners concerned is considered the best form of marriage pertaining to the society of culture and civilization.

The husband and wife are the main partners of the family. Both are united by marriage which is a matter of self-choice on the basis of love only. The lovers will meet together because of destiny.<sup>10</sup> Their eyes speak to one another in their meeting<sup>11</sup>. Tholkappiyar seems to be well aware of the eight systems of marriage of *Āryas* and compares the love-marriage of Tamilians to the *Kaṇḍharva* marriage of *Āryas*<sup>12</sup>.

The partners are expected to be on the same status having equality in nativity, family trait, strength, age, the means of enjoying love, chastity, graciousness, understanding and wealth (Verse 273-Poru).

The marriage will take place with the consent of the parents. If the parents of the bride object to their marriage the lady-love will elope with the lover who will conduct the marriage in his place (Verses 15, 143-Poru). It appears that the parents of the bride-groom will not object to his choice of his partner.

---

<sup>9</sup> Sol, Verses 444, 445, 446. Poru, Verse 75.

<sup>10</sup> Poru, Verse 93.

<sup>11</sup> Ibid, Verse 96.

<sup>12</sup> Ibid, Verse 92.

The marriage is to be conducted with a ceremony in accordance with their family tradition. But there is no *prōhit* of priestly class to conduct the ceremony. The elders of their family or community will conduct the marriage. Tholkappiyar uses the word *Karaṇam* to denote the marriage ceremony. It implies the system of recording the marriage in writing also (Verse 145-Poru).

The lover may be superior in some respects when compared with his lady-love (Verse 93-Poru). But after the marriage both become equal. So they are called *Thalaivan* (Headman) and *Thalaivi* (Head-woman). The wife is not in any way subordinate to her husband.

The women are enjoying full freedom and equality with men.

32 The marriage is called *Kaṇṇu* which means chastity, for, the marriage ensures their chastity and binds them to observe the rules of moral code in their relation with the people of their opposite sex. When the male is not able to secure the love of the girl whom he loves, he may resort to the ordeal of riding over the horse made of palmyra-stems. The female is not allowed to do so when she fails to secure the hand of the person whom she loves.

The love of a male towards a young girl who is not matured to reciprocate his love, the love which is forced upon an unwilling maid, the love of aged persons and the love exhibited excessively without mutual reciprocity are all detested by the society.

The friend of the lover, the maid and the foster-mother of the lady-love, the musician and his wife, the servants, the guests, the actors, the dancing girls, the scholars and those who happen to meet them unexpectedly are considered as persons who play a prominent role in the conduct of family life, before and after marriage<sup>13</sup>.

---

13 Poru, Verse 193.

For the successful leading of the married life the lady is expected to have self-restraint, chastity, uprightness, impartiality, knowledge and dearness (*arumai*) — (Verse 209 - *Poruḷ*).

Entertaining the guests, supporting the relatives, having tolerance in dealing with others and being self-content are considered as the chief characteristics of the wife (Verse 152 - *Poruḷ*). The custom of marrying second wife and having concubines was also prevalent (Verses 151, 172, 187 - *Poruḷ*). The concubines are called *Kāmakkiḷaththi* and *Paraththai*. *Kāmakkiḷaththi* literally means the *love-lady*. So the word denotes that she is having the status of wife but not having the legal right upon his property. She is allowed to live in his house. The case of *Paraththai* is different. She will live in a separate house in a separate street. He will go to her house and stay with her. But it is enjoined that he must return to his house for living with his wife during the period of twelve days immediately after the menses (Verse 187 - *Poruḷ*) for the sake of producing children. The knowledge of ancient Tamils in eugenic science is to be appreciated.

**33 Child-Birth:** The birth of children is welcomed. The natural outcome of the marriage is the birth of children. As they are well-versed in the science of eugenics, they are able to find out the period of conception and to have the child-birth at their control. It seems that they are in favour of having many children.<sup>14</sup>

The children are considered as source of pleasure and not of burden. They play prominent role in dispelling the *Udal* (love-quarrel) which may occur between the husband and wife occasionally (Verse 147 - *Poruḷ*).

**34 Education:** The course of education seems to be divided into three systems which are the general

---

<sup>14</sup> *Poruḷ*, Verse 187.

education, the professional education and the research or advanced education. After having general education in their village or town, they go away from their homes for having professional or research education for a period of three years (Verse 188 - Poruḷ). The professional education is called *Vēṇḍiya kalvi* - the education which is needed for leading the life and the study of research called *Ōthal*, the continuous study.

It seems from the verse 31 (Poruḷ) that the best among the lot are sent for research study.

Incidentally it is to be observed that the education is not meant for securing jobs in Government services.

It is enjoined that they may remain away from their homes after marriage for a period of three years for having professional education and research study. So it is to be inferred that the centres for imparting professional education and research study are situated in certain important places suitable for such education.

The persons who are possessing high academic qualifications are selected for the posts of ambassadorship (Verse 26-Poruḷ).

There are commissioned services in the military and civil departments (Verses 25, 41, 189). The services commissioned on behalf of the ruler is called *Vēṇḍuṟu thoḷil* - the service that pertains to king. It is a foreign service limited to a period of one year—(Verse 189-Poruḷ).

They are used to go to foreign countries crossing the sea. They are not allowed to have their wives with them when they happen to cross the sea and stay in the war-camps (Verses 34, 175-Poruḷ).

**35 Pastimes:** They are known to have enjoyed bathing in the river and the tank and sitting and playing in the park as pastimes (Verse 191—Poruḷ). The conveyances, they used, are the chariot, the elephant and the horse (Verse 212, Poruḷ).

As it is said that the musicians, actors and dancing women are the members of the family (Verse 193—Poruḷ) and the musical instrument (*Yāl*) is included in the list of things pertaining to a region, the music, the dancing and the drama might have formed an essential part of their recreations.<sup>15</sup>

**36 Ceremonies:** The birth of a child, the marriage and the death are the occasions for conducting ceremonies.

The ceremony conducted after the birth of a child is called *Neyyaṇi muyakkam* (Verse 147—Poruḷ). The marriage ceremony is called *Karaṇam* (Verse 142—Poruḷ). The birth day is called *Perumaṅgalam* (Verse 91—Poruḷ).

The coronation day of the king was celebrated every year and it was called *maṇṇumaṅgalam* (Verse 91—Poruḷ). The death of a hero on the battle field was celebrated with pomp and splendour. A stone after passing through six stages of ceremonies was erected in his honour (Verse 60—Poruḷ).

**37 Widow and widower:** The widowhood is called *Thāpatham*. It seems that the lady after the death of her husband is not entitled to remarry (Verse 79—Poruḷ). The husband also is to remain without remarriage after the death of his wife. The state of a widower is called *Thāpuṭharam* (Verse 79—Poruḷ).<sup>16</sup>

<sup>15</sup> There is reference to dice and dice-board in the verses 373, 374 (Eḷuththu). So it seems, the playing at dice might have been popular.

<sup>16</sup> Tharam is a Tamil word, the changed form of Tharaḷ — one who is entitled to have the garland of her Lover.

The *Thāpatham* means the state of self-sacrifice and the *Thaputhāram*, the state of having lost the wife. These two words indicate that the wife who lost her husband must have led a life of penance and the husband who lost his wife is not expected to sacrifice anything but to remain a widower.

**38 Pālai or the death of the wife :** There is a reference in *Tholkāppiyam* to the fact that the wife plunged into the cremation fire caused for burning the body of her husband, paying no heed to the advice of the elders for not doing so (Verse 79—*Poruḷ*). The commemoration of this occurrence in literature is called *pālai nilai*. So it is presumed that such occurrences were rare and no lady was forced to die with her husband as was done in Northern India.

**39 Social functions of different classes :** Everyone is expected to excel in his activities. To be successful in one's walk of life, chosen by oneself is laid down as one's motto. *Tholkāppiyar* says that it is to improve one's own avocation without being a hindrance to others, with great distinction (Verse 74—*Poruḷ*). The society seems to have been divided into seven divisions on the basis of functions. Those divisions were seers, king, people, learned ascetics (dedicated to the service of others) the artistes and the rest who are not included in the above divisions (Verse 750, *Poruḷ*).

The commentators have interpreted this verse having in view the social structure of Āryan-Society of the later period.

The society of North India as revealed in the post-vedic literature differs from that of Tamil Nadu of *Tholkāppiyar* age. In North India, the society seems to have been divided into four divisions only. They are Brāhmana, Kshatriya, Vaisya and Sudra. The number of avocations of these four differ from those of their supposed counter-parts of Tamil Nadu as shown hereunder.

Aryans-Post-Vedic Age 17	Number of avocations	Tamilians Tholkāppiyar age	Number of avocations
1. Brahmins	3	Pārppanar	6
2. Kshatriya	9	Arasar	5
3. Vaisya	4	Vaṇikar	6
4. Sudra	7	Vēlālar	6

The first three of the Āryan Society have the following duties in common in addition to the above: (1) Adh-  
yana (Study) (2) Ijya (Sacrifice) (3) Dhāna (Charity).

Therefore it is clear that the structure of Tamil society was entirely different from that of Aryan Society during the pre-Christian era. The *Pārppanar* seem to have held high respect and regard among the society. They are those who look after the welfare of the people. They are called *Pārppanar*; because they see things in advance by means of their constant study and keen observation of men and matters.

The *pārppanar*, the *ayyar* (scholars) and the *pulavar* (poets) appear to have played a prominent role in shaping the form of the society (Verse 90—Poruḷ) by their precept and practice.

**310 Division of day, month and year:** The day time and night time seem to form a full day which is divided into six parts: i. e., *vaikarai* (early morning before sunrise), *vidiyal* (morning), *naṇṇahal* (noon), *eṇṇādu* (the sunset), *mālai* (the first part of the night) and *yāmam* (midnight). Each is to have ten *nāḷikais* or four hours. There are seven days in a week. All the names of the days are still in use as they had been used during the age of Tholkāppiyar.

There are twelve months in a year which is divided into six seasons, each having two months. The seasons

---

17 Radha Kumud Mukerji: Hindu civilization, Page 130.

are named *iḻavēnil*, *muthuvēnil*, *kār*, *kāthir*, *munpani* and *pinpani*.

Tholkappiyar has mentioned the season and the hours which are suitable to the enjoyment of love in its various aspects. In the treatment of love, *mullai* (chastity) plays a prominent role. So when mentioning the season and hours suitable to the *mullai* he has to point out *kār* at first. Therefore some scholars think that the month of *Āvaṇi* the first month of *kār* season might have been the first month of Tamil year during the age of Tholkappiyar. The practice of counting months of a year from *Āvaṇi* in Kerala even today is brought to support this view. (Verses 6, 7, 8, 9, 10 and their commentaries by Naccinarkkiniyar)

**311 Measures and weights:** Various measures and weights are to be found in use. He has formulated rules regarding the sound changes of the names which they undergo when used. (Verse: 164, 165, 166, 167, 168, 169, 171, 239, 240—Eḷuththu). From the verse 171 it is to be learnt that the names of the measures and weights had initial letters in the rows of *ka*, *sa*, *tha*, *pa*, *na*, *ma*, *va*, *a* and *u*. The commentator Naccinarkkiniyar has given the following as their names:

**Measures:** *Kalam*, *Cādi*, *Thūthai*, *Pānai*, *nāḷi*, *Mandai*.  
*Vattil*, *Ahal*, *Uḷakku*.

**Weights:** *Kalaṇju*, *Sirakam*, *Thodi*. *Palam*, *Niṇai*, *Ma*,  
*Varai*, *Aṇḍhai*,

Tholkappiyar has quoted in his verses the names of measures which are *panai*, *kalam*, *nāḷi*, *uri*, *uḷakku*, *thūṇi* and *padhakku* (Verses 169, 239, 240, 319 - Eḷuththu) and the measure *kā* (Verse 170 - Eḷuththu).

**312 Beliefs and Customs:** Belief in observing omens seems to have existed among the Tamils of

Tholkappiyar age. Birds are the object of omens. Their movements and crying are taken as prediction of the good or bad—(Verses 58, 91-Poru).

This is called *viricci* when observing omens during the march of army for invading a country (Verse 58—Poru). They have believed in doing things on auspicious days. When the day, convenient for marching towards the enemy country to invade it, is not auspicious, the umbrella and sword which represent the ruler are made to be carried on an auspicious day (Verse 68-Poru). There is a tree called *unnam*. They seem to have believed that this tree would foretell the success or defeat of their king by its appearance of sprouting or withering respectively (Verse 60 Poru).

They are used to have the performance of *vēlan-dance* to ward off the illness supposed to have fallen on an unmarried lass who is suffering from love-sickness (Verse 60—Poru).

After a successful cattle-raiding, they are used to distribute the booty to the astrologers and poets and to drink and dance to their hearts' content (Verse 58-Poru).

After the war has been declared against an enemy-country, the king is used to dine with the generals and soldiers, distributing food to them (Verse 63—Poru).

**312 Honours, Military and Civil:** There is the practice of awarding titles and honours to the persons who have done meritorious service to the king and the country either in the Military service or in the Civil (Verses 524, 1009).

**4 Religion and Philosophers:** During the age of Tholkappiyar, the Tamils seem to be always God-conscious. There seems to be none who has no faith in God. Tholkappiyar has put God first in the list of things which are called *karu* - that which is fundamental and

indispensable for leading the life; the food comes next to God—(Verse 18-Poru). So it is to be understood that they have valued the conception of God above all. Further when Tholkāppiyar gives a division of the regions, he gives the name of God whom the people of that regions worship. Now we value a town or country for its having a particular industry or product which is rare in other parts of the world. But Tholkāppiyar has valued God more than anything else (Verse 5 - Poru).

It is to be remarked that Tholkāppiyar is not a Jain who is not attached to God and that the Tamils of his time appear to be conscious of God always.

Tholkāppiyar has given *Māyōn*, *Seyōn*, *Vēṇḍhan*, and *Varuṇan* as presiding deities of forest, mountain, field and sea-side, respectively. These are not the names of different Gods; but names of one God who is called by different names in different places.

Though the names appear to be those of personal Gods, really it is not so. The names refer to one impersonal God having four names derived from four characteristics of God; *Māyōn* is derived from the nature of immortality, *Seyon* from that of unapproachability *Vēṇḍhan* from that of over lordship and *Varuṇan* from that of colour or showering blessing.

Tholkāppiyar refers to God as *kadavu* which means one who is beyond human perception and conception, (Verse 88-Poru) and *iheyvam* which means one who dispels sorrows (Verse 18-Poru).

*kodīṇilai*, *kaṇḍhaḷi*, and *vaḷḷi*, referred in the Verse 88—Poru, are interpreted by some scholars as to denote Sun, Fire and Moon, the worship of which appears to be prevalent in ancient Tamil Nādu. The word *kaṇḍhaḷi*

is interpreted by Naccinārkkiniyar as one which stands aloof and unattached to anything without having any shape beyond all conceptions.<sup>18</sup>

Prof. M. S. Pūṇaḷiṅgam says: "The cultured Tamilar conceived their God to be a Supernal Being, characterised as *kodinilai* or the Great Fixed spreading all over like a plant, *kaṇḍhaḷi* or unattachedness, and *vaḷḷi* or *aruḷ* or the gift of grace. In short, they held universality, detachedness and grace as the chief attributes of their Maker and Ruler".<sup>19</sup>

From the use of the expression *pāḷvarai theyvam* (Verse 57-Poruḷ) it is to be known that they believed that God is the maker of destiny and they called God himself as destiny which determines the course of life (Verse 93-Poruḷ).

They allowed their sons and daughters to choose their partners in life themselves because of this belief in God (Verse 93-Poruḷ).

There are references to show that the prayer was offered to God at times of difficulty (Verse 115-Poruḷ).

Fear of God was always emphasised (Verse 272, Poruḷ).

The word *Koṭṭavai* is to be interpreted as those which bring success. But the commentators have given its meaning as Goddess of success; this meaning is not in conformity with the spirit of Tholkappiyam in which God is not differentiated on the basis of functional activities as in the Sanskrit mythology.

---

18 Thol. Poruḷ—Commentary, Page 335.

19 Tamil India, Page 53.

No reference is found in Tholkāppiyam about either temple or priest or form of worship. As Tholkāppiyam is a science of language and literature, absence of such references cannot be taken for granted to mean that they did not exist in his time.

No reference is made about *mōksham* or *vidu* or other - worldly life after death. But he refers to three objects of life - Virtue (Aṟam), Wealth (Poruḷ) and Pleasure (Inbam) - in two places (Verses 92, 418 - Poruḷ) but not to *Vidu* anywhere.

Ancient Tamilians must be aware of the individual existence of soul and body, for, they named and divided the letters into *uyir* (soul or life) and *mey* (body).

Tholkāppiyar seems to be aware of the ephemeral nature of the world on the basis of which he preaches morals to the world (Verses 78, 79 - Poruḷ). There is no mention of any religion or sect in Tholkāppiyam. Therefore it is to be concluded that the religion found in Tholkāppiyam is the religion of the poets, humanism, and that the philosophy is the philosophy of living well, being useful to others. We may conclude that the motto of ancient Tamilians as revealed by Tholkāppiyam is "Have faith in God and serve others".

**5 Political Life:** According to Plato man is by nature a political being. So politics grows with him. Aristotle insists that it is only in association with his fellows that man can grow. Therefore the political life is the offshoot of the social life. It is found under the previous heading that the Tamils of Tholkāppiyar age were noted for their advanced social life. Their political life also did not lag behind.

Tholkāppiyar has divided life as well as literature into *Aham* and *Puṟam*. *Puṟam* is mainly concerned with

the political life which springs from social life and influences it.

*Puṟam* begins with the war. Among the seven divisions of *Puṟam*, all but the last two deal with war. So we must not come to the conclusion that the ancient Tamils were ever war-mongering and that they were tribals, devoid of all culture. It is true that the course of war is found systematised to such an extent as to appear an art of life. It is methodically arranged into many stages which appear to be followed one after another. Their aims of war are very lofty.

The morals concerning the war can be followed even now. Regarding the invasion of a country and the fighting, the aims are put forth in verses 62 and 70 (Poruḷ) as follows :

1. It is aimed at marching in advance to frighten and conquer the king who is greedy to have the land of others.

2. It is the greatness of destroying a king who comes to fight, having the object of exhibiting his might.

Therefore the war is said to be fought only for self-defence, but not for aggression. It reminds the statements of modern statesmen indeed. So it is to be concluded that the Tamils of Tholkappiyar age were passive and defensive, not aggressive in their policy of war.

Tamil Nādu appears to be composed of territory, population, government and Sovereignty which form the four essential constituent elements of a state.

Its boundary seems to be well marked - Vēṅgadam on the North, Kumari on the South and the seas on the

East and West (Introduction by Panampāranār and verse 391 - Sol). It is divided into twelve administrative units (Verse 400 - Sol). Tholkāppiyar says that it is ruled by three kings - Sēra, Sōla, and Pāṇḍiyar - who are very famous because of their benevolence (Verse 391-Poruḷ). So it is to be understood that these three kings ruled Tamil Nādu, each his own territory without any dispute and quarrel which seem to be the feature of Tamil Nādu of later centuries.

In the text of Tholkāppiyam there is no reference to any of these kings by name except the one collectively referred in the verse 391-Poruḷ. But in the introduction of Panampāranār, it is said Tholkāppiyam has been published in the great assembly of scholars convened by *Nilam tharu thiruvin Pandiyan*. So the term *māvar* in verse 391-P. denotes definitely the traditional Sēra, Sōla and Pāṇḍiya kings. They appear to have patronised poets and scholars, maintained great armies, employed officers, sent ambassadors and enjoyed life on the lines not different from the modern times (Verse 191-Poruḷ).

Hereditary monarchy seems to be the form of Government. The monarch is not despotic and cruel. But he is benevolent and sympathetic.

Plato says, "Until Philosophers are kings or the kings and princes of this world have the spirit and power of philosophy, and wisdom and political leadership meet in the same man,.....cities will never cease from ill, nor the human race". (The Story of Philosophy-page 23). What Plato has said has been true of Tamil Nadu. The Tamil kings of Tholkāppiyar age seem to be philosophers and scholars and to be guided by philosopher-poets. The advice rendered by poets is called *Seviyaṟivurū* or *Vāyurai - Vāḷḷithu* and it has found a place in literature (Verses 423, 473-Poruḷ).

The king is called either *vēṇḍhu* (Verse 57) or *vēṇḍhan* (Verse 64-Poru) or *vēṇḍhar* (Verse 72) or *arasar* (Verse 75). The word *vēṇḍhu* or its variation appears to be derived from the root *vem* which means *vēṇḍal* being loved (Verse 334-Sol). So it is expected that the king must be loved by the people. The word, *arasar* is derived from the root *arasu*. It is not the tamilised form of the Sanskrit word *Raja* as it is believed by some scholars.

The difference must be noted. There in Sanskrit *Rajyam* (kingdom) is derived from *Raja* (king). Here in Tamil *Arasan* (king) is derived from *Arasu* (kingship). Originally in Tamil Nādu whoever rules the land is entitled to be called *Arasar* (ruler). A particular community who has the right by birth to rule - kshatriya - is not recognised in ancient Tamil Nādu. But in course of time it (ruling) has become hereditary.

It is said that he (Arasan) has five kinds of duties to the people and the state (Verse 75-Poru). Naccinarkkiniyar has given the five kinds as the study of books, performing sacrifice, giving, protecting (the people) and punishing (the wicked).<sup>20</sup> Ilampūraṇār has included the distribution of arms in the place of punishing the wicked.<sup>21</sup> The performance of sacrifice is foreign to Tamil culture and it is nowhere mentioned in Tholkappiyam. The study of books and the distribution of arms are not to be considered as the duties which are to be rendered to the people. Therefore it is to be concluded that both Naccinarkkiniyar and Ilampūraṇār are not able to give the five kinds of duties of the king correctly. On the basis of Tholkappiyam (Puṇaththiṇai) we are able to surmise the five kinds of the duties of a king as follows:

1. Resisting the foreign invasion.
2. Maintaining peace and order.

---

<sup>20</sup> Commentary of Poru, Page 273.

<sup>21</sup> „, Page 112.

3. Patronising poets and philosophers
4. Punishing the wicked.
5. Protecting the good.

Of the two kinds of monarch, absolute and limited, the Tamil king appears to be a limited monarch. He is controlled by the poets of his court. Further there is reference to an assembly which is credited with eight kinds of qualities in the Verse 76 (Poruḷ) which describes the activities of a king. So it is to be inferred that the assembly of scholars also might have some check upon the king.

Therefore the king is neither a tribal chieftain nor a despot. But he seems to be a monarch controlled by the assembly of scholars and poets.

51 Abdication, renunciation and leaving the capital city are expected from a king sometimes when the occasion arises (Verse 76-Poruḷ). These may be caused because of the check influenced by the assembly when the kings go against the interests of the country or when they can retire from service giving place to the successor. It also proves that the king is not absolutely absolute and he is thus limited.

52 Army: Army is indispensable at all times for the existence of a state whatever may be the form of government. Thiruvalluvar, the statesman – philosopher of the Post-Tholkappiyar age, has emphasised it rightly by giving prominence to it among the six essential constituents of a state (Thirukkuṟaḷ 381). During the age of Tholkappiyar also it was given due importance and the three kings – Sēra, Sōḷa and Pāndiyar – were said to have possessed great armies (Verse 60-Poruḷ).

It was in three divisions which were infantry (*thānai*), elephantry (*yānai*) and cavalry (*kuthirai*),

(Verse 74-Poruḷ). Though chariot (*thēr*) was used as a vehicle in the war (Verse 76-Poruḷ), it was not formed as a separate division. Because it was driven by horse, it might have been formed as a sub-division of cavalry.

It seems that the army men were wearing the flowers of their respective kings as war badges to be identified by others (Verse 60-Poruḷ).

**53 Arms:** Arms used in the war were sword, spear, bow and arrow (Verses 60, 71, 72 - Poruḷ). The method of warfare and the bravery of warriors are fully described in the chapter on *Puṇam* (Vide page 167 of this thesis).

The Tamil kings being defensive always won battles on the basis of the established moral code. The adage *love and war find no morals*, will not apply to the Tamils of Tholkappiyar age.

**54 War-Camps:** The kings and the warriors were forbidden to have their wives with them in the war-camps (Verse 175-Poruḷ). All the citizens were excepted to fight for their king and country when occasion arose. So it was enjoined that the separation from wife on behalf of the king was limited to the period of one year (Verse 189-Poruḷ). Serving in the army was termed as *king's service* (Vēndhuṇu thoḷil - Verse 189 - Poruḷ).

That the political life of the people was confined to the king's service only, is to be known from Tholkappiyam. The Tamil country was considered not a separate entity but a part of the world. So it was called "Thamiḷ kūṇu nallulakam"-the good part of the world where Tamil is spoken. It is to be presumed that they had the idea of one world in which many languages were spoken.

Tamil Nadu was occupied by the indigenous people who were united linguistically, racially, culturally and

religiously. There were no problems of minority, backward and forward disputes which are greatly agitating the minds of the modern statesmen. There was no system of visa and pass-port. They welcomed all whoever entered into the country to live peacefully without having aggressive design.

They lived the life of honour and fame aiming always at the object of achieving great things (Verse-193 Poru!).

## CONCLUSION

“Language and literature are fundamentally one. Speech gives rise to writing, granted. But once writing has come into being, the written form begins to affect the spoken tongue, stabilize it, mould it, give it a more pleasing form, endow it with a richer vocabulary”.<sup>22</sup> Being conscious of this fact, it seems, Tholkappiyar has written his monumental work “Tholkappiyam” which deals with science of language and science of literature.

**Language:** From the studies of phonetics and words in the previous chapters basing on the texts of Tholkappiyam, we come to know the state of language during the age of Tholkappiyar. Tholkappiyam itself may be studied in its linguistic set up and the facts about the conditions of the Tamil language will be known from it.

The following facts about the Tamil language are known from Tholkappiyam and its introductory verse :

1. The language spoken between Vēnkadam on the North and Kumari on the South was called Tamil.

2. Tamil language was known as *Senthamiḷ* (chaste Tamil) because of its perfection.

3. It had reached the state of being divided into literary dialect (Seyyul) and spoken dialect (Vajakku) each having its individual rules of grammar.

4. The literary dialect was influenced by the spoken dialect and vice/versa.

5. Tamil alphabet was having only thirty one letters while the speech sounds were thirty three.

6. The word *Eḷuththu* denoted both sound and character of a letter.

---

<sup>22</sup> Mario Pei ; The Story of Language, page 265.

7. The order of letters in the alphabet was from *a* to *n* and this order was known to have been made even before the age of Tholkāppiyar.

8. The consonant was denoted by putting a dot upon it and so it was called *Puḷḷi* (dot).

9. Among the vowels, short *e* and *o* were having dots to differentiate them from the long ones.

10. Two secondary letters - short *i* and *u* - had no separate characters to denote them.

11. Āytham one of three secondary letters - was called *muppar puḷḷi* besides the name āytham, for it is written in the shape of three dots as thus ∴.

12. The short *m* was having a dot inside it. But it was not included in the list of secondary letters as the grammarians of the later period did.

13. Short letter was allowed to have one unit of sound and long letter two units of sound. No letter was having more than two units of sound. When it was in need of more than two units of sound it was allowed to have the required units of sound being added to it.

14. The attention was paid to the birth of speech-sounds and the letters were arranged in the alphabet on the basis of their place of production commencing from the larynx.

15. The sound changes were noticed and rules were formulated for such occurrence of changes in the formation of sentence.

16. Hiatus was prevented by means of consonants. But the appearance of such consonants was not regulated as done in the later age.

17. When the words of foreign language were borrowed they were required to be tamilised. Even when tamilised, they were considered as foreign words and kept apart.

18. Study of phonetics was regarded as a separate department of language study.

19. All words were divided into major groups on the basis of *Uyar Thiṇai* and *A. : ṛiṇai*.

20. Five genders and two numbers were recognised.

21. Gender and number were denoted conjointly by suffixes.

22. Dual number was recognised in some places.

23. There were eight cases which were denoted by separate suffixes except the first and the last.

24. All the cases except the first and the last were called by their suffixes.

25. The words were studied under four heads *Peyar*, *Vinai*, *Idai* and *Uri*.

26. *Vinai* or verb denoted three tenses.

27. Enumeration of tense signs was not made.

28. Study of morpheme was made under the heading *Idai*.

29. Study of semanteme and semantics was made under the heading *Uri*.

30. Intonation, accent and juncture were recognised.

31. Dividing a word into root and suffix was in practice.

32. Clipping a part of the word was allowed.

33. All the words were considered to be derivative and sense denoting.

34. All words were phonetically spelled.

35. Majority of the words were either monosyllable or disyllable.

36. Study of syntax was in practice.

37. Concord and government were found to be observed in a sentence.

38. Case played prominent role in the formation of a sentence.

39. Study of sentence preceded the study of words.

Tholkāppiyar has formulated the following principles of linguistics, which may be useful in the study of Languages.

1. All the words denote sense or object.
2. The nature of the object and the word can be known by word.
3. The words are said to be of two kinds, noun and verb; other categories depend upon them.
4. Semantemes (*Uriccol*) are the basis for originating the words.
5. Morphemes (*Idaiccol*) help the formation of words,
6. The verb is said to be that which does not have cases and which denotes tenses.
7. Foreign words must be naturalised and kept apart.
8. Mutilation and deformation of words are natural in the evolution of language.
9. Borrowing of words from other languages is not prohibited if occasion arises.

10. Indecent words are not to be uttered in an assembly.

11. A word may be clipped of its parts in certain places.

12. All morphemes belong to the group of governing words.

13. Both the governing and being governed are the nature of semantemes.

14. Language cannot be static and fixed.

15. The rules of grammar are always subject to change.

**Literature :** The state of literature in Tamil during the age of Tholkappiyar is clearly depicted by Tholkappiyam. Tholkappiyam itself as a whole may be considered as a literature though it deals with the Science of Language and the Science of Literature.

Its divisions into three books, each containing nine chapters, make it a perfect work of art, with an exquisite symmetry of pattern.

Then the verse, he has chosen, is the blank one which resembles *Āsiriyaṁ* one of the four main division of poetry. It is not the *Sūtra* form of Sanskrit as some scholars suppose it to be, as we have already stated.

There are rhymes and alliterations in almost all the verses. When we go through the verses the rhythmical order captivates our minds, and makes us forget that we are studying a book of grammar.

Tholkappiyar follows a new technique in communicating ideas. He expects the reader to have what he has read in the previous pages in his memory. So when he

enjoins a rule he will not repeat what he has said already. He simply says that this is in the nature of that. (Verses 222, 265, 275 – Eḷuththu). This brevity is one of the chief characteristics of poetry, which enlivens the reader. If literature is to deal with the experience of the author, Tholkāppiyam may be considered as one which deals with the experience of Tholkāppiyar. The subject matter of Tholkāppiyam is nothing but his experience of Tamil language and literature and the life of Tamils. It is an intellectual experience<sup>23</sup>. So Tholkāppiyam is to be considered as a work of literature – pure and applied.

Ancient Tamils held the view that the study of the Tamil language must result in the study of literature which would in turn guide the people to the life of pleasure. So they called the literature as *poruḷ* – “that which is cared for in life and the subject of life”.

Literature is the finest flower of language and most enjoyable form of art loved by the learned. “No literature; no life” seems to be the motto of the ancient philosophers of Tamil Nadu. To them the final aim of language study is the study of literature and to know life through literature, for literature is the initiation of life. Therefore Tholkāppiyar has dealt with the science of literature in the third book as a corollary to the study of language.

We have found that the third book is dealing with (1) principle, (2) content, (3) theme and (4) form of literature.

We have already examined with illustrations the details of the kinds of literature *Aham* and *Puṇam*. Now we deduce the following principles of literature from the detailed analysis given above.

**1. Principles of literature:** All literatures fall into two major divisions—*Aham* and *Puṇam*.

---

<sup>23</sup> Abercrombie: Principles of Literary criticism, Page 31.

*Aham* is said to be those works which deal with love and marriage and *Puṭam* to be those which deal with all matters other than love.

*Aham* is divided into seven kinds, which are

(1) *Kaikkiḷai*, (2) *Kuṭiṇṇi*, (3) *Pālai*, (4) *Mullai*, (5) *Marutham*, (6) *Neythal* and (7) *Peruṇḍhinai* (i.e. (1) love on one side (2) love (3) separation (4) the lady-love's staying in the house expecting the arrival of the husband (5) feigned quarrel between the husband and wife (6) pining on the part of the lady-love. (7) Love which is not in conformity with true love respectively.)

The subject matter of a poem will be concerned with *muthal*, *karu* and *uri*.

*Muthal* is time and space. The origin of time and space is not easily found out. So they are called the first.

*Karu* is said to be those which belong to a particular region. Fourteen things including God and food are mentioned (Verse 18) as belonging to *karu*.

*Uri* is said to be those actions which evolve of love affairs.

So literature will be concerned with the people and their life with reference to their surroundings. Nobody is to be mentioned by the proper name in *Aham* literature. There will be two kinds of similes - *Uḷḷuṭai* and *Enai* - employed in the literature. *Puṭam* literature also is to have seven divisions which are (1) *Vetci*, (2) *Vaṇṇi*, (3) *Uḷḷai*, (4) *Thumbai*, (5) *Vāhai*, (6) *Kaṇṇi* and (7) *Pāḍaṇ*.

Words are allowed to be used to denote the meanings other than those which they ordinarily denote. Beasts, birds, trees and the inanimate objects may be

said to have spoken and acted as human beings (Verse 196 Poruḷ).

The function of literature is to create feelings in the hearts of the reader or hearer.

Such feelings are grouped into eight, each having four sorts (Verses 251—259, Pourḷ).

The lover and the lady-love are main characters in *Aham* literature. They are to be portrayed to be equal in nativity, family trait, strength, age, the means of enjoying love, chastity, graciousness, understanding, and wealth (Verse 273 Poruḷ).

They must not be portrayed of having jealousy, crookedness, wondering, slander, harsh word, carelessness in duty, laziness, thinking highly of their family, indulgence in pleasures, ignorance, forgetfulness and mentality of comparison (Verse 274 Poruḷ).

When describing the course of secret love, *pārppan*, *pāṅgan*, *thōḷi*, *sevili*, husband and wife are the characters to be employed to make speeches.

When describing the course of wedded-love, *pāṇar*, *kūththar*, *viḷali*, *paraththai*, *aṇivar*, *kaṇḍōr* and those of secret love are the persons to make utterances.<sup>24</sup>

The literature must aim at the achievement of three main objects in life: *aṇam* (virtue), *poruḷ* (wealth) and *inbam* (pleasure).

These are the main principles of literature to be followed by the poets in the making of literature.

- 
- |    |                             |                            |
|----|-----------------------------|----------------------------|
| 24 | 1) Pārppan — seer ;         | 2) Pāṅgan — male friend ;  |
|    | 3) Thōḷi — female friend ;  | 4) Sevili — step-mother ;  |
|    | 5) Pāṇar — musician ;       | 6) Kūththar — actor ;      |
|    | 7) Viḷali — dancing woman ; | 8) Paraththai — paramour ; |
|    | 9) Aṇivar — learned men     | 10) Kaṇḍōr — spectator     |

## (2) Content and (3) theme of literature.

Content of literature also falls into *Aham* and *puṟam* divisions. The life of the people in their various activities will be the content of the literature. The themes of poems are named on the basis of the content. In *Aham* literature, the names of the poems are only five which are *Kuṟiñji*, *Pālai*, *Mullai*, *Marutham* and *Neythal*, each will have a different theme. Theme is called *thuṟai* in Tamil. The expression made by any of the characters who are mentioned to have the right of speech-making is called *kiḷavi*. Tholkappiyar has mentioned the places of making expressions which belong to *Aham* in the chapters *Ahaththiṇai*, *kaḷavu* and *kaṟpu*; and those which belong to *Puṟam* in the chapter *Puṟaththiṇai*.

The verses 36, 39, 40, 41, 43, 44, 50, 51, 100, 101, 102, 103, 107, 111, 113, 114, 115, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 157, 168, 170, 172 and 177, point out the occasions and the persons to make expressions (*Kiḷavi*) which form the themes of literature of *Aham*.

The verses 58, 60, 64, 67, 68, 72, 76, 79, 90 and 91 describe the themes for composing the poems of *Puṟam* literature.

**4. Form of Literature:** Literature is called *Seyyul* in Tholkappiyam. *Seyyul* means that which is composed. Now it denotes poetry only. Abercrombie says: "The word poetry, then, so understood may very well stand for literature in general, in our discussion of literary art as a whole. For poetry is the essence of literature; in poetry, the whole business of literature the communication of pure experience in language, is concentrated to its utmost intensity. Whatever is true, on general grounds, of poetry, will be true of literature as a whole and whenever our theory speaks of poetry, it will be of poetry as the type of the art of literature."<sup>25</sup> This statement holds good for

<sup>25</sup> Principles of Literary Criticism, Page 45.

Tamil *Seyyul* also. So *Seyyul* in Tamil came to denote poetry alone in the Post-Tholkāppiyar age. *Seyyul* seems to be the equivalent of the English word composition. Tholkāppiyar says that the constituents of composition are thirty four (Verse 313-Poru). From his statement it is clear that the composition appears to have these thirty four constituents even before his time. So the form of literature had been well-developed and had reached its perfection as an art in the age of Tholkāppiyar.

Those who made these compositions were called the poets of great fame. They were neither bards nor wandering minstrels. The word *Pulavar* meant the person who was a scholar in the art of composition and in any branch of science which was useful to humanity.

Tholkāppiyar uses another word - *Yappu*- to denote the composition (Verse 390-Poru). *Yappu* means that which is built or made. This word denotes exactly the form of literature. He says that the forms of literature are of seven kinds which are *pāttu* (poem), *urai* (prose), *naḷ* (the systematic treatise), *vāymoḷi* (the book of morals), *pisi* (the book of riddles), *aṅgatham* (the book of satire) and *muthu sol* (the book of proverbs) - Verse 391-Poru.

Tholkāppiyar has given an elaborate description of these forms in the chapter - *Seyyul*. Though mention is made of ten kinds of rhymes and their nature in the chapter on Composition, he points out that the scholars say that there are thirteen thousand seven hundred and eight rhymes in accordance with the traditional grammar (Verse 413 Poru).

Among the seven forms of literature *pāttu* denotes metrical forms of limited lines. By metrical form it is divided into four kinds which are *venba*, *āsiriyaṭṭa*, *kalippā* and *vaṇjippā*, each having different melody.

*Puṛa ṇilai*, *vāyūṭai* and *seviyaṭivurū* which are named by the content they express, have the metrical form of *Venḇa* and *Āsiriyaṁ* (Verse 473 Poruḷ).

*Kaikkiḷai* is known by its content and *paripadal* by its form of verse.

The prose form (*urai*) is of four kinds (Verse 485 Poruḷ). *Maṇḍhiram* is said to be another form of literature (Verse 477-Poruḷ). It seems that this is interpolated by the people of later period. In the verse 391 which gives the seven forms of literature it is not mentioned. But in the verse 477, when the six of the seven already referred to are given, it is found abruptly included. *Vaymoḷi* and *aṅgatham* are omitted and *maṇḍhiram* and *kuṟippu* included.

Then *paṇṇāthi* – another form of composition is also abruptly mentioned in the Verse 492 - Poruḷ. Its wording and description clearly prove that this is an interpolated one.

There are two forms of literature – *Vaṇṇam* and *Vanappu*, which are named by metre and content respectively.

*Vaṇṇam* is of twenty kinds and *Vanappu*, of eight kinds. (Verses 526–546; 547–554).

*Uḷḷuṭai* (Verse 242, P.) and *iṭaiḷci* (Verse 229, P.) are special forms of literature in *Aham* division.

Thus the forms of literature appear to be manifold and they are known either by their form or by their content.

Tholkappiyar has allotted one full chapter called *Uvama Iyal* (chapter on Simile) to explain the use of simile in literature.

He gives the description of animal and vegetable kingdoms in *Marapu Iyal* as he expects all poets to be fully conversant with their surroundings.

All literatures are to be secular in their content and to be pleasing in forms.

Thus it seems that the period of Tholkappiyar is the Golden Age of the Tamil language and literature.

4

*Glossary*



## ELUTHTHU

A.:ṛiṇai	: non-class (low-caste - Dr. Caldwell)
A.:ṛinai viravuppeyar	: common noun
Aṇṇam	: upper roof of the mouth (palate)
Aṇbal	: alveolar-ridge
Aṇḍhaṇar	: philosophers, saints
Aṇḍhaṇar maṛai	: holy book written by philosophers
Avai	: assembly
Āsiriyaṛ	: teacher, poet, author
Isaiththal	: act of pronouncing or speaking
Idakkaṛpeyar	: noun of obscene language
Idaiththodar	: a word in which short u appears preceded by medial consonant.
Iyaṛ peyar	: proper noun
Īreḷuththu orumoḷi	: a word of two letters
Udambadumey	: consonant which appears to prevent hiatus
Uyarthiṇai	: high-class (High-caste - Dr. Caldwell)
Uyirmey	: vowel-consonant
Urupu	: case sign
Uvamakkiḷavi	: word used for denoting simile
Uraḷcci	: variation in the appearance of consonants between the words
Eluththu muṛai	: alphabet

<b>Ejuththu</b>	: letter, sound of letter
<b>Ainḍhiram</b>	: grammar of Sanskrit language referred by Panampāraṅar in his indroductory verse to Thol-kāppiyam.
<b>Oṟṟu</b>	: consonant
<b>Onṟaṟi-sol</b>	: word which denotes singular number of neuter gender
<b>Kiḷavi</b>	: word, expression, speech
<b>Kuṟṟiyalikaram</b>	: shortened <i>i</i>
<b>Kuṟṟiyalukaram</b>	: shortened <i>u</i>
<b>Kuṟṟejuththu</b>	: short vowel or vowel-consonant
<b>Kuṟiththu varu kiḷavi</b>	: coming word
<b>Kuṟaiccol</b>	: root, semanteme
<b>Sāriyai</b>	: increment
<b>Suttu</b>	: demonstrative
<b>Seṇḍhamiḷ</b>	: perfect Tamil (High Tamil)
<b>Thisaippeyar</b>	: noun denoting directions
<b>Thodarmoḷi</b>	: compound word
<b>Thoḷiṟpeyar</b>	: verbal noun
<b>Niṟuththa Sol</b>	: standing word
<b>Netteluththu</b>	: long vowel or vowel-consonant
<b>Padarkkai</b>	: third person
<b>Palavaṟi Sol</b>	: word denoting epicene plural
<b>Pālvaraikiḷavi</b>	: word denoting gender
<b>Puṟarcci</b>	: joining of words
<b>Pūthan</b>	: a proper name
<b>Peyareṇju kiḷavi</b>	: adjectival participle (Dr. Caldwell)
<b>Pōli</b>	: substitution of one letter for another
<b>Marapu</b>	: tradition
<b>Maruvin thokuthi</b>	: group of deformed words

<b>Muthaleḷuththu</b>	: initial letter of a word
<b>Mḡththirai</b>	: unit of time observed in pronouncing letter
<b>Muṛṛiyalukaram</b>	: full <i>u</i>
<b>Munnilaikkiḷavi</b>	: word denoting second person
<b>Mey-kunṛal</b>	: disappearance of consonant
<b>Mey-piṛithaṭhal</b>	: changing of consonant
<b>Melleḷuththu</b>	: soft consonant
<b>Yḁppu</b>	: composition, poetry, prosody
<b>Valleḷuththu</b>	: hard consonant
<b>Vaḷakku</b>	: usage
<b>Viyangōḷkiḷavi</b>	: verb used in the optative mood
<b>Viḷippeyarkkiḷavi</b>	: noun used in the vocative case
<b>Vinaiyenḡu kiḷavi</b>	: adverbial participle
<b>Vēṛṛumai</b>	: case, declension
<b>Vēṛṛumai alvaḷi</b>	: non-case relation

### SOL

<b>Asai ṇilai</b>	: expletive, particles, syllable
<b>Avaiyal kiḷavi</b>	: word not to be uttered in an assembly
<b>Anmoḷiththokai</b>	: non-class compound (compound which denotes the sense of a word not forming part of it).
<b>Adūu aṇi sol</b>	: word denoting masculine gender
<b>Āṛṛupṇadai</b>	: a form of literature in which artists and poets are directed to a patron
<b>Idaiccol</b>	: morpheme, particle
<b>Iyaṛ sol</b>	: primary word; word, the meaning of which is understood easily by all
<b>Irattaikkiḷavi</b>	: doublets

Ilakkaṇam	: grammar
Ummaiththokai	: conjunctive compound (compound in which conjunctive particle <i>um</i> is not found)
Uvamaiththokai	: simile compound (compound in which simile-denoting particle is not found)
Eļuvāy	: nominative case, subject of a sentence
Ōmbadai	: word of protection or blessing
Kālakkiļavi	: tense-denoting word
Suṇṇam	: a form of verse
Seyyuļāru	: literary usage
Seyyapadu-poruļ	: object
Thiṅgaļ	: month
Thiripu	: mutation, sound change
Thisaiccol	: dialectal word
Thokai	: compound
Palaporuļ oru sol	: synonym
Palaraṇi sol	: word denoting epicene plural
Palavaṇi sol	: word denoting the plural of neuter gender
Pā' thiri kiļavi	: word which varies in denoting gender
Puļļi	: consonant
Pūtham	: any of the five elements
Peyarccol	: noun
Pothuccol	: common word
Makadūṇ	: word denoting feminine gender
Maṇḍhiram	: a mystical verse, hymns
Mukkālam	: three tenses (1) iṇappu - past (2) nikaļvu-present (3) ethirvu-future

Munnilai	: second person
Vada sol	: word of Northern Language (Sanskrit)
Vada eḷuththu	; Sanskrit letter
Valiththal	: hardening
Vaḷakkāṟu	: the usage of spoken dialect
Vanappu	: a form of literature which is in eight kinds
Vijaiyattu	: plays and games
Vinaiccol	: verb
Vērrumaiththokai	: case-compound

### PORUḷ

Aham	: love, literature concerning love
Aṅgatham	: satire
Amarar	: soldier, divine people
Amiḷtham	: ambrosia; sacred and sweet food
Ambal	: publicity of love in close quarters
Alar	: wide publicity of love
Aṟam	: virtue
Idandhalaippadu	: meeting of lover and lady-love in a place unexpectedly
Idaiccuram	: middle of a desert
Iravu	: night
Iṟaiṇcci	: variation of simile, denoting implied meanings by means of <i>karu</i> of five regions.
Uṟarcci	: feeling, knowing
Uḷḷuṟai	: simile with implied meaning
Uvakai	: rejoice

Uri	: conduct of love pertaining to a region
Ūdal	: variance in love; love-quarrel
Oru vaḷi	: part
Kaṇavan	: husband
Kaṇṇadai ṇilai	: state of sleeping
Kaṇḍhai	: God; one who destroys wordly relationship
Karaṇḍhai	: act of recovering; the basil
Karu	: beings and things of a region
Kaḷaṇṇilai	: act of bravery
Kaḷavaḷi	: song of battle-field
Kaḷavu	: secret love
Kaḷan	: place of meeting by lovers
Kaṟpu	: chastity
Kanavu	: dream
Kaṭchi	: sight
Kāthalan	: lover
Kāthali	: lady-love (lady loved by one)
Kāthal	: love
Kāmakkiḷaththi	: unmarried lady loved by a married man
Kāmakkiḷavan	: man who loves lady
Kāmakkuṭtam	: the meeting that leads to marriage
Kāmaththiṇai	: the code of love
Kāma ṇilai	: the state of having love
Kāmam	: love
Kār	: winter season
Kiḷaththi	: wife
Kiḷavan	: husband
Kiḷai	: relatives
Kudi	: family

Kudipporu]	: the ideal of a family
Kuḷavi	: baby
Kuṟinji	: region of mountain, a flower in mountain, a lute
Kuṟippu moḷi	: word with implied meaning
Kuthir	: autumn season
Kūththar	: actors
Kēḷir	: friends and relations
Kaikkiḷai	: love on one side
Kodai	: act of distributing wealth freely
San̄or	: greatmen
Siṟaippuṟam	: on the side of fence or compound wall
Sinai	: part or limb of a thing
Selavu	: undertaking a travelling
Sellamai	: act of not leaving home
Sevili	: foster-mother
Sērthal	: reaching
Thadumāṟuvamam	: simile used irregularly
Thaputhāram	: state of widower
Thaputhi	: loss
Thalaippādu	: meeting
Thalaippeyal	: meeting, joining
Thalaivar	: lover, husband
Thanimai	: loneliness
Thāpatha ṇilai	: widow-hood
Thāyar	: mother
Thiṟai	: region, code, conduct, class
Thiṟaippuṟam	: deviating from <i>thiṟai</i>
Thuṟai	: a division of a <i>thiṟai</i> , theme
Thumbi	: beetle
Thūthu	: ambassadorship
Theyvam	: God

Thejivu	: clearness
Thaivarai	: caress
Thōji	: female friend, maid-servant
Nakai molī	: word of laughter
Nadukal	: stone erected in honour of a hero on his tomb
Nāputhal	: bashfulness
Nimiththam	: omen
Nukarvu	: enjoyment
Neythal	: sea-coast, pining
Nocci	: a flower, act of guarding a fort
Nōnmai	: tolerance, penance
Pasalai	: act of changing in colour through love-sickness
Paraththai	: unmarried woman having relationship with married man
Pāṅgan	: friend of lover
Paḍaṇ	: a theme of <i>Puṇam</i> literature
Pāḍini	: wife of a musician
Pāṇar	: musicians, songsters
Pārppār	: seer, scholar
Pālai	: uninhabited place, desert
Piṇaṅgal	: having love quarrel
Pirithal	: separation
Pinpani	: the later part of dewy season
Puṇarcci	: intercourse, meeting
Puthalvan	: son
Pulambu	: loneliness
Pulavar	: poet, author, teacher
Pulavi	: love-quarrel
Puṇam	: opposite of <i>aham</i> , affairs other than love

Pūppu	: act of having first menses
Peṇmai	: womanliness
Perunthiṇai	: un-natural love
Poruṇar	: bards, actors
Prouḷ	: that which is essential; <i>content</i> of literature
Poruḷ vayiṇ pirithal	: separation from the home for earning wealth
Poḷuthu	: time, period
Pōkku	: act of going
Makiḷcci	: feeling glad
Madam	: feigned ignorance
Madal	: palmyra-stem
Mathiyudam baduththal	: causing to know of the love-union between the two-lover and love-lady
Marapu vaḷi	: the way of tradition
Maṇam	: bravery
Marutham	: region of fields, a flower, variance in love
Maṇi	: female deer
Manai	: house
Manaikkijaththi	: wife
Manaivi	: wife
Mayōṇ	: God of <i>Mullai</i> region
Malai	: mountain
Mūthānantham	: act of wailing over the death of husband and wife
Mey	: body, truth, consonant
Mey thottup payiṇal	: act of touching the body of a lass to be loved by way of removing a thing
Meyppādu	: act of exhibiting psychic feelings

<b>Melithal</b>	: growing lean
<b>Vathuvai</b>	: marriage
<b>Varuṇan</b>	: God of sea-coast
<b>Vāhai</b>	: a kind of flower; success
<b>Vidiyal</b>	: morning
<b>Virundhu</b>	: guest, hospitality
<b>Viṇali</b>	: dancing woman
<b>Vīram</b>	: bravery
<b>Vetci</b>	: a kind of flower; cattle raiding
<b>Vēyppuṇam</b>	: act of spying
<b>Vēlan</b>	: one who dances in guise of Murukan
<b>Vēnil</b>	: Spring
<b>Vaikaṇai</b>	: early morning

# 5

## *Bibliography*



## 1. PRIMARY SOURCES.

### ARASAN SHANMUGANAR

Tholkappiac canmuga viruthiin muthar pakuthi-yakiya paira viruthi. Cholvandanur Auch. 1905.6, 246, 24 p. 19.5 Cm-2.00.  
A Comm. om Tholkappiam.

### ATHIRAYAR PERASIRIYAR

Tholkappiap pothuppa'iram-mulamum uraiyum  
Ed. by V. Sadasiva Pandarathar.  
Madras, S. Sivanandam Pillai, 1923. 2, viii, 16 p.  
16 Cm

### BALASUNDARAM (T. S.)

Inba olukkam allathu (or) Tholkappiam akathinaial  
vilakkam

### BALASUNDARAM PILLAI (T. S.) (ILAVALAKANAR, PSEUD):

Inba olukkam allathu (or) Tholkappiam akathinai  
iyal vilakkam. Salem, Tamil neri vilakka pathippa-  
kam, 1938. 40, 240 p. 13.5 Cm.  
(Tamil neri vilakka pathippaka veliyeedu 1).  
(Thiruneelakandan inbamalai, 1).

### CHIDAMBARANAR (SAMI).

Tholkappia Tamilar. Madras, Auth, 1956. 160 p.  
2.25 (Ilakkia verisai-2).

### DEVANĒSAN (G).

“Tholkappiac cutirak-kurippurai”  
Sentamil Selvi 9; 476-479; 506-511 (1931-32).

**ILAKKUVANAR (S).**

Tholkappiya araichi. Pudukkottai, Valluvar pathipagam, 1961. 294 p. 18 Cm. 5-00.

**MEENASHISUNDARA MUDALIAR (P. R.)**

Tholkappiam collathikara vilakkam. Madras, Auth., 1936-4, 100, 2 p. 17 Cm. Critical Study.

**MUTHUSAMI AIYAR (V).**

Tholkappiam porulathikara araichi 58 p. 19.5 Cm.

**NAGAMANI (M. A.)**

Tholkappia porulathikara merkol vilakka agarathi mudaliana. Madras, Auth., 1935.4, 316 p. 15 Cm.

**RAGAVAIENGAR (M).**

Tholkappia porulathikara araichi, Madurai, Tamil Sangam, 1922. 5, 5, 144, 12 p. 20.5 Cm. 1.00.  
(Tamil Sangathup prasuram, 14).

**RAGAVAIYENGAR (M)**

Tholkappiap porulathikara araichi. Ed. 2. Madurai, Tamil Sangam, 1928-10, 152, 16 p 20 Cm. Essay on Tholkappiam.

First Edition printed in 1922; price 1-00; Tamil Sangathu prasuram-14. 5, 5, 144, 12 p.

**SEPPARAI MEIKANDA DEVARARATU  
MUTA MANAKKAN**

Tholkappia Shanmuga viruthi Maruppin muthar pakuthiyakiya paira viruthi maruppu.

Chidambaram. Adur S. Periasami Pillai, 1916.2, 202 p. 20. 5 Cm.

**SIVAGNANA MUNIVAR**

Tholkappiach cuttira virutti with notes by K. R. Govindarasa Mudaliar. Tirunelveli, South

India Saiva Siddhanta works publishing Society,  
1946. 10, 81 p. 18 Cm. 1-25.

### SUBRAMANYA SASTRI (P. S.)

Tholkappia collathikara kurippu. Madras.  
P. S. Ganesa Sastri, 1930. 30, 2, 266 p. 19-5 Cm.  
3-12.

Comparative study of the comms. of collathikaram  
by Ilampuranar, Senavaraiar, Nachinarkkiniar,  
Deivachilayar, Kalladanar etc., contains original  
text also.

### TIRANA DUMAKKINI (cennum iyarpeyarai udaya) THOLKAPPIA MUNIVAR.

Tholkappiam, Eluthathikaram with comm. by  
Iampuranar, ed. by Subbaraya Chettiar. Madras,  
Kanniappa Mudaliar, Vipava andu-6, 102, 6, 2 p.  
20.2 Cm.

### TIRUNAVUKKARASU (K. M)

Tholkappia vazhi katti, Senavaraia vilakkam;  
Vinavidai Madurai, Auth., 1963, 12, 214 p. 21.5 Cm.  
3-00 Contains Madras and Annamalai Universities  
questions and answers.

### THOLKAPPIAM

Madras, S. Rajam. 1960. viii, 162 p. 21 Cm. 2-00.

### THOLKAPPIA MAHARISHI

Tholkappiam Eluthathikaram with Comm. by  
Nachinarkkiniar ed. by Mahalinga Iyer.  
Tiruvannamalai, Ed., Pilavanga Andu. 8, 228 p.  
20.2 Cm.

**THOLKAPPIA MUNIVAR**

Tholkappiam, collathikaram. Mūlamum Senavaraiya ruraiyum ed. by S. Ganesier-Punnalaikkattuvan, Ed., 1955. XXVIII, 434, 66, 2, 1 viii p. 20.5 Cm. 9-00 Contains text, Comm. by Senavariar and notes by the editor.

**THOLKAPPIA MUNIVAR**

Tholkappiam, Eluthathikaram, Mūlam with comm. by Naccinarkkiniar. ed. by S. Ganesier. Ed. 2.

Mailittl Therku, N. Ponniah, 1952, Chunnakam, North Ceylon. Tamil works publishing house-XXX, 364, 60, p. 20-5 Cm. 8.00

**THOLKAPPIA MUNIVAR**

Tholkappiam, Porulathikaram, pt. 2 with comm. 'Perasiriam' ed. by C. Ganesier. Punnalaikkattuvan, Ed., 1943, 24, 16, 760, 32 p. 21 Cm. 9.00  
Contains last Four chapters. Ed. with notes.

**THOLKAPPIAR**

Tholkappiam, Ahathinai and Purathinai tr. into English by R. Vasudeva Sarma, 2,200 p. 19Cm.

**THOLKAPPIAR**

Tholkappiam, Porulathikaram:  
Kalavial, Karpial, Porulial with comm. by Naccinarkkiniar. Tirunelveli, South India Saiva Siddhanta works publishing Society, 1958. 4,342 p. 21 Cm. 5.00

**THOLKAPPIAR**

Tholkappiam, Porulathikam with comm. by Ilampuranar. Tirunelveli, South India Saiva Siddhanta publisin, Society.

1956. 16, 618 p. 21 Cm. 3.75 (Kazhaga veliyeedu, 629).

### THOLKAPPIAR

Tholkappiam, Porulathikaram. Ahaththinaieyal, Puraththinaieyal with com. by Naccinarkkiniar. Ed. 2. Tirunelveli, South India Saiva Siddhanta works publishing Society, 1955. 7,298 p. 22 Cm. 5.00

### THOLKAPPIAR

Tholkappiam, Porulathikaram with comm. Naccinarkkiniar, pt. 2. Munainthiakkal. ed. by S. Ganesier. Chunnakam, Thanaluckumy Book Depot, 1948. XXVIII, 760, 108 p. 21 Cm. 12.50

### †THOLKAPPIAR

Tholkappia Porulathikara Muthar Pakam with comm. Nachinarkkiniar examined by S. Vaiapuri Pillai and rev. by M. N. Somasundaram Pillai and ed. by S. Kanakasapapathi Pillai. Madras, Ed., 1934. 16,782 p. 17-5 Cm.

### †THOLKAPPIAR

Tholkappiam, Porulathikaram, pt. 1. with comm. Perasiriam, rev. by V. Duraisami Iyer, notes by M. N. Somasundaram and ed. by S. Kanakasabapathy. Madras, Ed., 1935. 4, 1420 p. 16 Cm. Contains Meippattial, uvamaiyal, Seiyuliyal, Marapiyal only.

### THOLKAPPIAR

Tholkappiam, Porulathikaram, V. I. pt. 1. Akattinai Iyal and Kalaviyal, Tr. into English by E. S. Varadaraja Iyer. Annamalainagar, Annamalai University, 1948. 17,206 p. 21-5 Cm.

(Annamalai University Tamil Series ed. by A. Chidambaranatha chettiar)

**THOLKAPPIAR**

Tholkappiam, Porulathikaram. with comm. by Perasiriar Tirunelveli, South India Saiva Siddhanta Publishing Society, 1951. 6,544 p. 21 Cm. 8.00

**THOLKAPPIAR**

Tholkappiam, Porulatikaram, V. 1-pt. 2., Karpiyal and Poruliyal. tr. into English by E. S. Varadaraja Iyer. Annamalai Nagar, Annamalai University, 1648. 2,584 p. 21Cm.

**THOLKAPPIAR**

Tholkappiam or the earliest Extant Tamil grammar, VI, Eluttatikaram, with a short comm. in English by P. S. Subrahmanya Sastri. Madras, Journal of Oriental research, 1930. 10, 106 p. 20.5 Cm.

**THOLKAPPIAR**

Tholkappiam, Eluthathikaram with a comm. by P. S. Subrahmanya Sastri. Trichinopoly, P. S. Swaminathan, 1937. 20.5 Cm. 2.00

**THOLKAPPIAR**

Tholkappiam, Colladikaram with comm. Senavaraian and notes by A. Puvarakam Pillai. Tirunelveli, South India Saiva Siddhanta Works Publishing Society, 1954. 2,165 p. 21 Cm. 3.00.

**THOLKAPPIAR**

Tholkappiam or The Earliest Extant Tamil Gramar V.2, pt. 1. Collatikaram 1-3 Chapters with an elaborate and critical comm in English by P. S. Subrahmanya Sastry. Madras, Journal of Oriental research, 1937. 2,114 p. 21 Cm, 2.00

**THOLKAPPIAR**

Tholkappiam, Porulathikaram: Kalavial, Karppial, Porulial with comm. Ilampuranam, ed. by

V. O. Chidambaram Pillai. Madras, Ed., 1933.  
4,311 p. 23 Cm.

### **THOLKAPPIAR**

Tholkappiam. Porulathikaram with comm. Ilampuranam ed. by V. O. Chidambaram Pillai.  
136 p. 22 Cm.

### **THOLKAPPIAR**

Tholkappiam, Porulathikaram ed, by K. Namasivaya Mudaliar. Madras, C. Kumarasami Naidu Sons, 1924. 6, 128 p. 18 Cm. 1.00

### **THOLKAPPIAR**

Tholkappiam, Porulathikaram, pt. 1. Agathinaiyal and Purathinaiyal with comm. Ilampuranam, ed, by K. Namasivaya Mudaliar. Madras, C. Kumarasami Naidu Sons, 1920.  
(Madras Tamil Kazhaga Veliyeedu) 8, 232 p. 20. 5 Cm. 3.00

### **THOLKAPPIAR**

Tholkappiam, Porulathikaram :  
Seyyulyal and Marapyal with comm. by Perasiriyar, ed. by S. Bavanandam Pillai. Madras Longmans Green & Co , 1917, 4, 337-688 p. 17 Cm.

### **THOLKAPPIAR**

Tholkappiam, Seyulyal with comm. by Nachinarkiniyar, ed. by R. Ragaviengar, Madurai, Tamil Sangam, 1917, 2, 248 p. 19.5 Cm.  
(Madurai Tamil Sangam Publication -10.)

### **THOLKAPPIAR**

Tholkappiam, Porulathikaram : Maippattiyal, uvamaiyal and Seyyulyal with Perasiriar's comm. ed. by S. Bavanandam Pillai. Madras, Longmans Green

& Co., 1917, 4, 336 P. 17 Cm.

Contains cuththira muthark kurippakarathi.

### THOLKAPPIAR

Tholkappiam Porulathikaram: Kalaviyal, Karp-piyal, Poruliya, with comm. Nachchinarkkiniam, ed. by S. Bavanandam Pillai. Madras, Thompson Company, 1916. 4, 864 p. 17 Cm. (V2. 349-864)

### THOLKAPPIAR

Tholkappiam, Porulathikaram: Agathinai and Purathinai with comm. Nachinarkkiniam ed. by S. Bavanandam Pillai. Madras, Ed., 1916. 4, 348 p. 20 Cm. contains notes by the ed. also.

### THOLKAPPIAR

Tholkappiar Porutpadalam: Purathinai iyal with comm. by S. S. Barathiar. Pasumalai, comm., 1942 8, 218 p. 18 Cm. 1.00

### THOLKAPPIAR

Tholkappia Senavarayam ed. by Rasagopala Pillai. Madras, P. Kandasami Mudaliar, 1868. 2, 176, 6 p. 20 Cm.

### THOLKAPPIYAR

Tholkappiam, Eluththathikaram, Collathikaram ed. by K. Namasivaya Mudaliar, Madras. C. Kumarasami Naidu Sons, 1922. 9, 148 p. Cm. 1.00

Contains cuththira muthark kurippu also.

### THOLKAPPIAR

Tholkappiam with notes by T. S. Balasundaram. Ed. 2. Tirunelveli, South India Saiva Siddhanta Works Publishing Society, 1954. 16, 453 p. 12.7 Cm. 4.00 (Kalaga veliyeedu, 344.)

**THOLKAPPIAR**

Tholkappiam, Eluththathikaram with comm. by Ilampuranam, ed. by V. O. Chidambaram Pillai, Tutucorin, Ed., 1928. 2, 6, 160 p. 23.5 Cm.

**THOLKAPPIAR**

Tholkappiam Porulathikaram ed. by K. Namasivaya Mudaliar, Madras, C. Kumarasami Naidu Sons, 1924. 8, 128 p. 17.5 Cm. 1.00

**THOLKAPPIAR**

Tholkappiam, Porulathikaram with comm. by Nachinarkkiniar, ed. by S. V. Damodaram Pillai. Madras, Ed., 1885. 2, 12, 12, 4, 852 p. 18.5 Cm. 6.00

**THOLKAPPIYAR**

Tholkappiar Porutpadalam, Meippatyal with comm. by S. Somasundara Barathi, Pasumalai, comm. 1942. 6, 219-324. IV p. 18 Cm. 1.00

**THOKAPPIAR**

Tholkappiam, Porulathikaram, onpathu iyalkalum with comm. by V. O. Chidambaram Pillai and S. Vaiapuri Pillai. Madras, 1935, 6, 8, 488, 40 p. 23.5 Cm.

**THOLKAPPIAR**

Tholkappiam, Porulathikaram with comm. Ilampuranam, ed. by V. O. Chidambaram Pillai, Madras, Vavila Ramaswami Sastrulu & Sons, 1935. 23.5 Cm.

**THOLKAPPIAR**

Tholkappiam, Porulathikaram, with comm. Ilampuranam, ed. by V. O. Chidambaram Pillai, Madras, Vavilla Ramaswami Sastrulu & Sons 1933, 488, 40 p. 23.5 Cm.

**THOLKAPPIAR**

Porutpadalam; Akathinai iyalum with comm. by  
S. S. Bharathiar. Madurai, comm. 1942, 8, VIII, 218,  
VI p. 17.5 Cm. 1.00

**THOLKAPPIAR**

Porutpadalam; Meippatyalum with comm. by  
S. S. Bharathiar, Madurai, comm. 1942, 8, 324, iv,  
2, xxii p. 17.5 Cm. 1.00

**THOLKAPPIAR**

Tholkappiam with comm. by Puliyurkkesikan.  
Madras, Aruna Publications, 1961, 444 p. 18 Cm.  
3.00 Cheaped. contains Nurppa mutharkkurippu  
akarathi also.

**† THOLKAPPIAR**

Tholkappiam, Eluththathikaram with comm. by  
Ilampuranar. Tirunelveli, South India Saiva  
Siddhantha Works Publishing Society, 1955, 8, 248 p.  
22.8 Cm. 4.00 (Kalaga Veliyeedu, 800).

**THOLKAPPIAR**

Tholkappiam, Eluththathikaram with comm. by  
Nachinarkkiniar ed. by C. V. Damodaram Pillai,  
Madras, Ed. Kara varusam, 2, 4, 2 282, 8 p. 19.5 Cm.  
1.50

**THOLKAPPIAR**

Tholkappiam, eluththathikaram with comm. by  
Nachinarkkiniyar and notes by G. Devaneyap-  
pavanar. Thirunelveli, South India Saiva Siddhanta  
Publishing Society, 1955, 24, 296 p, 21 Cm. 4.50  
(Kazhaga Veliyeedu, 17),

**THOLKAPPIAR**

Tholkappiam, Ezhuththathikaram with comm.  
Nachinarkiniam, ed. by T. Kanakasundaram Pillai.

Madras, South India Saiva Siddhanta works Publishing Society, 1923, XLX, 386, 8 p. 21 Cm. (Kalaga Veliyeedu, 17).

### THOLKAPPIAR

Tholkappiam, Colladikaram with comm. by Senavaraiar, ed. Kandasamiar. Tirunelveli, South India Saiva Siddhanta Works Publishing Society, uruthrothkari varudam (1923). XXI, 338, 10 p. 21 Cm.

### † THOLKAPPIAR

Tholkappiam, Colladikaram with comm. by Senavaraiar and notes by Kandasamiar etc. Tirunelveli, South India Saiva Siddhanta Publishing Society, 1956, 4, 254, 2, 166 p. 21 Cm. 6.00 (Kazhaga Veliyeedu-18).

### THOLKAPPIAR

Tholkappiam, Collathikaram with comm. by Senavaraiar ed. by Yalppanathunallur Arumuga Navalar. Madras, S. V. Damodaram Pillai, 1886, 4, 254, 6 p. 20 Cm. 2.00

### THOLKAPPIAR

Tholkappiam, Collathikaram with comm. Nachinarkkiniam, ed. by M. V. Venugopala Pillai. Madras, Bavanandar Kalagam, 1941, 24, 568 p. 20.5 Cm. 3.00 (Bavanandar Kalaga Veliyeedu - 2).

### THOLKAPPIAR

Tholkappiam, Collathikaram with comm. by Nachinarkkiniar, ed. by K. Sundaramurthi. Tirunelveli, Saiva Siddhanta Works Publishing Society, 1962, 16, 324 p. 20.5 Cm. 5.50.

**THOLKAPPIAR**

Tholkappiam, Collathikaram with comm. by Nachchinarkkiniar, ed. by C. V. Damodaram Pillai. Madras, ed. Nandana varudam, 6, 292, 8 p. 18.5 Cm. 1.50

**THOLKAPPIAR**

Tholkappiam, collathikaram with comm. Ilampuranam, ed. by K. Namasivaya Mudaliar, Madras, C. Kumarasami Naidu Sons. 1927. 4, 262. 48 p. 20.5 Cm. 3.00

**THOLKAPPIAR**

Tholkappiam, collathikaram with comm. by Deivachilaiar. Karanthai, Tamil Sangam, 1929. 12, 264, 50 p. 21 Cm. 2.50. Ed. by R. Venkatachalam.

**VENKATARAJULU REDDIAR (V)**

Tholkappiam Eluttadhikara varaycci. Madras, University of Madras, 1944. 8, 6, 210 p. 24 Cm. 2.50.

(Madras University Tamil Series ed. by S. Vaiyapuri Pillai, 16).

---

† In the translation of the original text the order of the number of the verses is followed as found in these books.

## **2. SECONDARY SOURCES**

### **ABERCROMBIE (LASCELLES)**

Principles of Literary criticism. Bombay, Vora and Company Ltd., 1958.

### **AMUTHASAKARAR**

Yapparunkalakkarikai, Yapparunkalam. Tirunelveli, South India Saiva Siddhanta Works Publishing Society, 1947.

### **APPADURAI (K)**

India's Language problem. Madras, Tamil India's Publications, 1948.

### **ARDEN (A. H.)**

A Progressive Grammar of Common Tamil. Published and sold by the Society for Promoting Christian knowledge, 17 Church Street, Vepery, Madras, 1910.

### **BASHAM (A. L.)**

Wonder that was India. London, Sidgwick and Jackson, 1954.

### **BERNARD (GROOM)**

Short History of English words. London, MacMillan Company Ltd., 1949.

### **BLOOMFIELD (LEONARD)**

Language. London, George Allen and Unwin Ltd., 1961.

**BODMER (FREDERICK)**

Loom of the Language. London, George Allen and Unwin Ltd., 1946.

**BUTTHAMITTHIRAN**

Veerashozhiyam. 'Bhavananthar Kazhakam', 1942.

**CALDWELL (Robert)**

Comparative Grammar of the Dravidian Languages. Madras, University of Madras, 1961.

**CHATTERJI (Sunitikumar)**

Origin and Growth of Bengali Language, Calcutta University, 1926.

**CHIDAMBARANATHAN CHETTIAR (A)**

Advanced Studies in Tamil Prosody. Annamalai-nagar, Annamalai University, 1943.

**DEVANESAN**

Mother of the Dravidian Languages. Tirunelveli, South India Saiva Siddhanta Works Publishing Society, May 1956.

**DURAI ARANGANAR (M. A.)**

Anbu Neriye Tamilar Neri. Meenakshi Puththaka Nilayam, Madurai, 1960.

**DURANT (WILL)**

Story of Philosophy. Cardinal Edition, Pocket Books, Inc, New York, 1954.

**GLEASON. (H. A.)**

Introduction to Descriptive Linguistics. New York, Henry Holt and Company, 1955.

**GOAD (Harold)**

Language in History. Penguin Books Ltd., 1958.

**GOKAK (U. K.)**

Literatures in Modern Indian Languages. Delhi Govt. of India-The Publications Division, April 1957.

**GRAY (Louis H)**

Foundations of Language. New York, MacMillan and Company, 1958.

**GURREY (P)**

The Appreciation of Poetry. London, O. U. Press, 1951.

**HAYAKAWA (S. I.)**

Language in thought and action. London, George Allen and Unwin Ltd., 1959.

**HEFFNER (R. M. S.)**

General Phonetics. University of Wisconsin Press, 1952.

**HERAS (H)**

Studies in Proto-Indo-Mediterranean Culture. Vol. I. Indian Historical Research Institute, St. Xavier's College, Bombay-1, 1953.

**HOCKETT (Charles F)**

Course in Modern Linguistics. New York, MacMillan Company, 1958.

**HUDSON (William Henry)**

An Introduction to the Study of Literature. London, George G. Harrap & Co., Ltd., 1949.

**ILAKKUVANAR (S)**

Tamil Language. Tirunelveli, South India Saiva Siddhanta Works Publishing Society, 1961.

**IRAIYANAR**

Kalaviyal. Tirunelveli, South India Saiva Siddhanta Works Publishing Society, 1958.

**JESPERSON (Otto)**

Language; Philosophy of Grammar. London, George Allen and Unwin Ltd., 1959.

**JOAD (C. E. M.)**

Guide to the Philosophy of Morals and Politics. London, Victor Gollanez Ltd., 1948.

**KANDIAH PILLAI (N. S.)**

Tamilar Chariththiram. Madras, Teachers Publishing House, 1950.

**KUNAVEERA PANDITHAR**

Neminatham, Tirunelveli, South India Saiva Siddhanta Works Publishing Society, 1945.

**KURUKAI PERUMAL KAVIRAYAR**

Maran Alangaram. Senthamil Prasuram, Madurai Tamil Sangam, 1929.

**MAHALINGAM (T. V.)**

South Indian Polity. Madras, University of Madras, 1955.

**MOOKERJI (Radhakumad)**

Hindu Civilization. Delhi Rajkamal Publications Ltd., 1950.

**NILAKANTA SASTRI (K. A.)**

History of South India. Oxford University Press, 1955.

**PEI (Mario)**

All about Languages. England, Bodley Head, 1956.

**PEI (Mario)**

Story of Language. London, George Allen and Unwin Ltd., 1957.

**POPE (G. U.)**

A Hand Book of the Ordinary Dialect of the Tamil Language. (Seventh edition) London, Oxford University press : Humphrey Milford, 1911.

**PURANALINGAM PILLAI (M. S.)**

Tamil India. Tirunelveli, South India Saiva Siddhanta Works Publishing Society, 1945.

**PILLAI (K. K.)**

Then India Varalaru. Trichy, Palaniappa Bros., 1960.

**RAMACHANDRA DIKSHITAR**

Pre-Historic South India. University of Madras, 1951.

**RAMACHANDRA DIKSHITAR**

War in Ancient India. Madras, Macmillan and Co., Limited, 1948.

**RAMAKRISHNAIAH (Korada)**

Studies in Dravidian Philology. University of Madras, 1935.

**RENGANATHA PUNJA (P. R.)**

India's Legacy. The World's Heritage. Mangalore, Basal Mission Book Depot, 1948.

**SCOTT (James R. A.)**

Making of Literature. London, Secker and Warburg, 1958.

**SETHU PILLAI (R. P.)**

Words and their significance. Madras, University of Madras, 1953.

**SIVAGNANA SWAMIGAL**

Nannul Viruththiyurai. Madras, Vithyanubalana-accuyanthirasalai, 1947.

**SIVARAJA PILLAI (K. N.)**

Purananuttin Pazhamai. Madras, University of Madras, 1929.

**SKEAT (W. W.)**

Etymological Dictionary of English Language. Oxford, at the Clarendon Press, 1961.

**SRINIVASAN (R)**

Mozhiyiyai. Madras, Pari Nilayam, 1960.

**SWAMI VELAYUTHAM PILLAI**

Tirukkural Solladaivu. Madras, Mozhiarasi Padhippagam, 1952.

**SWEET (Henry)**

History of Language. London, J. M. Dent & Sons, 1949.

**TRAWICK (B. Buckner)**

World Literature. New York, Barnes & Noble Inc., 1953.

**ULLMANN (Stephen)**

Words and their use. London, Frederick Muller Ltd., 1951.

**VAIYAPURI PILLAI (S)**

History of Tamil Language and Literature. Madras-2, New Century Book House, 1956.

**VAIYAPURI PILLAI (S)**

Kaviya Kalam. Madras-5, Tamil Puthakalayam, 1957.

**VALLINS (H)**

Making and Meaning of words. London, Adam and Charles Black, 1949.

**VARADARAJAN (M)**

Ilakkiya Araychi. Madras-1, Pari Nilayam, 1955.

**VARADARAJAN (M)**

Mozhi-iyar-katturaigal. Madras-1, Pari Nilayam, 1954.

**VARADARAJAN (M)**

Mozhi Nool. Tirunelveli, South India Saiva Siddhanta Works Publishing Society, 1947.

**VARADARAJAN (M)**

Mozhi Varalaru. Tirunelveli, South India Saiva Siddhanta Works Publishing Society, 1957.

**VENDRYES (J)**

Language. London, Routledge and Kegan Paul Ltd., 1959.

**VOSSLER (Karl)**

Spirit of Language in Civilization. London, Routledge and Kegan Paul Ltd., 1951.

**WEEKLEY (Ernest)**

Romance of Words. London, John Murray, 1931.



6

*Index*



# INDEX

## A

*A.:* *ṛiṇai* 315, 329, 429.  
 Abdications 488.  
 Abercrombie 448.  
 Adverbial participles 126.  
*Ahaṇṇānūṛu* 425.  
 'Ai' case 102, 140.  
 Aindram 3, 4, 7, 27.  
*Aḷabedai* 225, 231, 232.  
 Alankāra literature 6.  
*Allathu il* 96, 321.  
 Algonquian language 315.  
 Alphabets 276.  
*Ambōtharaṅgam*, 237, 238.  
 Analogy, 349, 350, 351.  
 Annamalai University 7.  
 Antaksha 291.  
 Aṅgi 434, 435.  
*Aṅgaiham* 235.  
*Aṇṭhaṇṇar* 16, 256, 257, 258,  
*Aṇṭhaṇṇar maṛai* 290, 291.  
 290, 291, 471.  
 Appellative verbs 124.  
*Aṛathodu ṇiṛṇal* 449.  
 Aristotle 24, 409.  
 Army 488.  
 Arms 489.  
 Aryans 2, 8, 279, 378, 431,  
 471, 473.  
 Aryam Brahmins 432,  
 Aryan culture 20,

Aryan society 479.  
 Asokas edicts 279.  
 Astathyayi 3.  
*Athaṅkōdu* 7, 27.  
 Athens 10.  
*Athu* (case) 104, 106, 109,  
 117, 124.  
 Autumn 169.  
*Avaiyal kiḷavi* 374.  
 Āgamas 442, 443.  
*Ālvārs* 464.  
 Āridam 413.  
*Āṛruppadai* 150, 173.  
*Āsān* 7.  
 Āsuram 413.  
*Āthan* 73.  
*Āyar* 155, 471.  
*Āyiram* 7, 69.  
*Āythaththodar* 79.  
*Āythaword* 79, 80.

## B

Basham 9, 472  
 Babylon 10  
 Bergmann 353  
 Beliefs 480  
 Belief in God 400  
 Bernard Bloch 372  
 Book-usage 11  
 Brahman 412  
 Bramacharya 446

Brahmins 278, 405  
 Buddha 9  
 Buddhism8

## C

Caldwell Dr. 271, 273, 279,  
 282, 283, 294, 316, 333,  
 339, 341, 343, 344, 377,  
 382, 385  
 Canarese 345,  
*Cāthān* 330  
 Cases 321  
 Caste-system 15  
 Celestials 175  
 Ceremonies 477  
*Cē* 65  
 Child birth 475  
 Cognate languages 367  
 Coins 9  
 Cholamandalam 4  
 Common works 335  
 Compounds 370  
 Consonant 30, 272, 280, 272  
 Conventions 447, 450  
 Cross reference 320  
 Customs 480  
*Cēnavaraiyar* 366, 367, 370,  
 373  
 Concord 313

## D

Deccan 3  
 Demonstrative 32, 49  
 Devotional Literature 451  
 Division of Day 479  
 Dharma sastras 6

Dravidian languages 271,  
 316, 339, 367, 378  
 Dravidian origin 279

## E

Education 475  
 Edward Thomas 279  
 Elliptical compounds 144  
 Elopement 404  
 English 275  
 English usage 352  
 Epicene plural 145

## F

Family 473  
 Final consonants 286  
 First case 101  
 French 275, 315  
 Fuhrmann 353

## G

*Ganapathi* 398  
*Gangai* 283  
 Gangetic plain 2  
 German language 353  
 Gleason H. A. 292, 293,  
 312  
 Government 313, 320  
 Grantha 278  
 Grantha letters 279  
 Greece 24  
 Greek 285, 286, 315  
 Greek word 10  
 Greening Lamborn 462  
 Gold 9

Goldstucker 3  
 Greek 355  
 Greeks 10  
 Gurrey 462

## H

Hard consonants 31  
 Hard word 79, 80, 81  
 Hayakawa 375  
 Heffner 269, 294  
 Henry Johnstone 471  
 Hermophrodite 93  
 High class 92, 97, 98, 99,  
 111, 116  
 Homonyms 142  
 Homonymy 357  
 Hora 11  
 Hudson 463

## I

*Idaiccol* 346, 347, 494,  
*Idaiththodar* 79  
*Idaiyinam* 363  
*Idakkar* 61  
*Idandhalaippādu* 421  
*Ilakkaṇappōli* 362  
*Iḷampūraṇar* 5, 14, 177,  
 294, 406, 455, 487  
*Iḷaṅḡō Adigaḷ* 3.  
*In* (case) 103.  
*Iṇḍhiran* 398.  
 Indian alphabets 279  
 Interpolations 15  
 Interrogations 32, 49  
 Ionian 285  
*Iṇaicci* 121, 209, 450

*Iṇaiyanār* 7  
*Iṇāsi* 11  
*Iṇavukkuṇi* 422  
*Isai* 146  
 Italian 275  
 Italian language 315  
*Iyalasai* 224  
*Iyaṇcol* 142, 365, 368  
*Iyaṇpeyar* 331

## J

Jainism 8.

## K

*Kadavuḷ* 482.  
*Kaliththokai* 6  
*Kandārvam* 413.  
*Kumbar* 466.  
*Kannadam* 366.  
*Kaṇ* (case) 104, 106.  
*Karaṇam* 189, 425, 428, 429,  
 430, 474.  
*Karupporuḷ* 401.  
 Kerala 480.  
*Kāṇḍhaḷ* 455, 456.  
*Kāvēri* 2.  
*Kāmasutra* 6.  
*Kāppiyakkudi* 1.  
*Koḍiṇilai* 455, 482, 483.  
*Koṭṭavai* 164, 451.  
 Krishna 2.  
 Kshatriyas 405.  
*Koṭṭavaḷḷai* 16<sup>c</sup>, 452.  
*Kumari* 21, 27, 469, 470,  
 485.

*Kuṇakadal* 470.  
*Kuṇṇthokai* 434  
*Kuravai* 169.  
*Kuraiccol* 355.  
*Kūththar* 433.

## L

Lucas F. L. 459.  
 Latin 315.  
 Love marriage 414.  
 Love code 185.

## M

Macdonell 3.  
*Maḍḍlēṇṇthal* 407, 408.  
*Malaimandalam* 4.  
*Malayalam* 4, 777.  
*Malaipadukadām* 345.  
*Maṇḍhiran* 148, 239, 240,  
 241, 444,  
*Maṇimēkalai* 22.  
*Maṇai* 242, 291.  
 Mario Pei 316, 369.  
 Marriage Forms 412  
*Mathiyudam padūththal* 187,  
 423.  
 Mauriyan Empire 8.  
*Māyōn* 153, 164, 398, 482.  
 Medial consonants 31, 287.  
 Medial word 79, 80.  
*Mēnthodar* 79, 244.  
 Metonymy 110.  
 Measures 9, 480.  
*Mey* 288.  
 Mill 457.  
 Morphemes 129, 347, 348.

Morphology 311.  
*Mullaippattu* 358.  
*Murukan* 398, 455.

## N

*Naccinārkkiniyar* 11, 14, 17,  
 177, 288, 299, 370, 383,  
 394, 405, 406, 415, 418,  
 419, 420, 428, 431, 432,  
 433, 434, 435, 436, 442,  
 443, 447, 455, 469, 480,  
 487  
*Nadukal* 452  
*Nāgari* 279  
 Names which describe the  
 males 249  
 Names which denote the  
 young ones 249  
*Natya sastra* 6  
 Negative verb 341  
 Nilakanta Sastri (Prof) 2,  
 3, 8,  
*Nilam tharuthiruvīṇ*  
*Pāṇḍiyan* 7, 27, 486  
*Nirukta* 363  
 Nasal word 79, 80  
 Non-class 92, 97, 98, 99  
 North Indian Culture 16  
 Northern language. 142  
 Nighantu 3  
*Nāyanār* 466  
*Narambinmaṇai* 276.

## O

Onomatopoetic words 33  
 Optative mood 11, 97, 101,  
 125

*Ōrai* 10  
*Ōththu* 444, 18, 240

## P

*Pahaṭkuṭi* 422  
*Paisāsām* 413  
*Pallavas* 5, 6, 14, 263,  
*Panampāranār* 1, 3, 7, 20,  
 27, 186, 469, 470  
*Pāṇdiyar* 6, 488  
*Pāṇini* 323, 324  
*Paḷamoḷi pānūru* 405  
*Pāṇdia maṇḍalam* 4  
*Pavaṇaṇḍhi* 10, 21, 22, 23,  
 339, 343, 351, 354, 368  
*Palmyra-Stems* 181  
*Parathavar* 471  
*Paripādal* 6, 161, 235, 239,  
 345, 409  
*Pastimes* 477  
*Passive Voice* 339  
*Pathiṭṭuppathithu* 360  
*Perumaṇḍalam* 173  
*Personal pronouns* 331  
*Pērasiriyar* 5  
*Political life* 484  
*Prajapatyams* 413  
*Prathisaṅkyas* 6, 294, 295  
*Principles of Literature* 496  
*Primary Sounds* 271  
*Production of speech*  
 sounds 288  
*Prohit* 74  
*Proper names* 402  
*Puṇaṇḍūru*. 6  
*Pulaṇḍepi vaḷakkam* 409  
*Pūthan* 73

*Persian Influence* 9  
*Post-graduate course* 44  
*Polysemy* 357

## R

*Rāgavaiyaṅgār* 3  
*Rakshasam* 413  
*Ramachandra Dikshitar*  
 470  
*Raja* 488  
*Rajyam* 487  
*Religion* 481  
*Rishis* 332  
*Romans* 10  
*Russian* 315

## S

*Sankar Raju* 279.  
*Sanskrit Code* 15.  
*Sastriar P. S. S.* 6, 7, 272.  
 274, 291, 294, 295, 296,  
 299, 322, 363, 366, 377.  
*Secondary Sounds* 288.  
*Sēkkiḷar* 466.  
*Sēnāvaraiyar* 14.  
*Sēyōn* 482.  
*Science of Literature* 447.  
*Secret love* 412  
*Sēra* 488.  
*Seyyulāru* 320.  
*Shortened 'i'* 29.  
*Semantemes* 140.  
*Shakespeare* 431.  
*Shortened 'm'* 30, 134.  
*Silappathikāram* 3, 4, 22,  
 469.

Similes 408.  
*Sōlas* 6, 488.  
*Sōmasundara Bārathiyār*  
 455, 456.  
 South India 316.  
 Sophocles 10.  
 Spanish 315.  
 Speech - dialect 365.  
 Speech - Sounds 11, 270,  
 271, 293, 300.  
 Srinivasa Ayyangar 4.  
 Story of language 316.  
 Sundaram Pillai (Prof) 2.  
 Sūdamaṇi 377.

## T

*Thamiḷ* 76.  
 Tamil Sangams 7.  
 Tamil grammarians 323.  
 Telugu 345.  
 Telugu language 366.  
 Tennyson 459, 463.  
 Tense Signs 338.  
*Thaputhāram* 477.  
*Thāpatham* 477.  
*Thiṇaiṇilaipeyār* 402.  
*Thirisol* 142.  
*Thirukkuṟai* 6, 22, 350, 558,  
 358, 419, 488.  
*Thisaiccol* 142, 365, 366,  
 368.  
*Theyyam* 413, 482.  
*Theyvaccilaiyār* 14.  
*Thoṇḍaimaṇḍalam* 4, 5.  
 Two letter word 81.

## U

*Udambadumey* 296.  
*Uḷḷuṟai* 160, 211, 409, 410,

*Upanishads* 443.  
*Uraivukai* 240.  
*Uriccol* 135, 494, 355.  
*Uripporuḷ* 154, 401.  
*Uvamaippōli* 221, 459.  
*Uvamam* 393.  
*Uyir* 271, 288, 484.  
*Uyir - mey* 271, 294.  
*Uyiraḷabedai* 21.  
*Uyirthhodar* 79, 299.

## V

*Vadasol* 142, 365, 367, 368,  
 378.  
 Vaisikan 257.  
*Vaikai* 2.  
*Vaisikās* 19  
*Vallinam* 272, 288.  
*Vanappu* 248  
*Varnas* 405.  
*Vaḷakkāṟu* 320  
*Vaḷḷi* 172, 482, 413.  
*Vāyil* 196, 198, 200, 209  
*Varnasrama dharamam* 415  
*Vaiyāpuri Piḷḷai* 4, 8, 9, 10,  
 11, 379, 382, 383.  
*Vuṇikar* 405.  
*Vanthodar* 79.  
*Vāymoḷi* 463, 464  
*Varnas* 430, 432, 442, 445.  
*Varuṇan* 153, 482.  
*Vedas* 435, 444.  
*Vedic People* 175,  
*Vedantas* 443.  
*Vedic Sankrits* 3.  
*Veerasoliyam* 289.  
*Veḷḷai Varuṇar* (Prof.) 7, 9.

Vendryes 21, 275, 328, 374,  
*Vēl* 76.  
*Vēļāļars* 17, 405, 442, 443.  
*Vēñkadam* 20, 27, 367, 405,  
 469, 485.  
*Vēlan* 164, 185.  
*Vēlan dance* 481.  
*Vēñthuṟu thoḷil* 476, 489.  
 Vincent Smith 2.  
*Vīdu* 484  
 Vishnu 398.  
 Vocative case 111, 327.  
 Vowels 30, 271, 280, 282.  
 Vowel Consonants 31.  
 Vyakarṇa 6.

## W

War-camps 489.  
 Weights 480  
 Wedded love 425, 433  
 Western Linguists 291.  
 Word usage 11.  
 Whitney 274.  
 Widower 477

## Y

*Yavanar* 286.  
 Yavanas 10.  
*Yāḷ* 401.  
 Yaska 363, 364.  
 Yūpam 286.

